UNIVERSITY OF ARIZONA
A39001005987782B

ONE HUNDRED TITLE-PAGES

Stellariũm Corone

benedicte marie virginis
in laudẽ eius pro sin
gulis predicati
onibus elegantissime
coaptatum.

242
T6
J6
1928
Library
Science

ONE HUNDRED TITLE-PAGES

1500 * 1800

Selected and arranged with an
Introduction and Notes by
A. F. JOHNSON

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INTRODUCTION

It is a curious fact that the title-page was evolved at a comparatively late date in the history of the book, and is indeed almost unknown before the printed book. There are a few examples among early surviving manuscripts of a separate leaf being used for the title, but they are quite exceptional, and even these give the title on the back of this leaf. The usual practice of the calligrapher was to give any information considered desirable as to the author and the date and place of the making of the manuscript in the colophon. This practice was taken over by the printers, although in the first years of the new art they frequently said nothing as to place of printing, probably with the deliberate intention of concealing the fact that the book was produced by mechanical means. The title-page as we know it, giving the title, author's name and an imprint, being, in fact, a kind of advertisement of the book, was not well established until some years after 1500. Several of the examples here shown from sixteenth-century books illustrate this point.

The title-page owes its origin, according to one theory, to the fact that printers found it necessary to protect the first leaf

of the text. Whereas a manuscript would be bound as soon as the calligrapher had finished the text, most of the copies of a printed edition were delivered to a bookseller in sheets, and many might remain unbound for years. Hence arose the practice of beginning the book on the second leaf or on the back of the first leaf. The first page could then be used for the purpose of advertising the book, for the fully-developed title-page arose out of a commercial need. A few early examples of the addition of a brief title on the first page are known, the first being that of a Bull of Pope Pius II, printed by Fust and Schöffer at Mainz in 1463. But the blank title-leaf is found for many years after that date, and to the end of the fifteenth century a title-leaf containing a brief description in a few words is common. As late as 1548 we find the brothers Dorici at Rome printing several volumes of the works of Cardinal Bembo with the title on the back of the first leaf. An edition of the Vulgate printed at Venice in 1487 by Georgius Arrivabene offers an example of the most rudimentary form of a title-page, with the single word *Biblia* on the first leaf. The example of Ratdolt at Venice, who in 1476 printed a Calendar of Regiomontanus with woodcut borders and an imprint on the first leaf, was not followed by contemporary printers. Even this solitary case hardly presents a title-page in the form in which we know it, since the leaf, in place of a title, has a poem in praise of the book. Of the fully developed title-page, giving title, author, and full imprint, Dr. Haebler, the German authority on incunabula, knows of only one instance in the fifteenth century, a book by Johannes Glogoviensis printed by Wolfgang Stöckel at Leipzig in 1500; the title itself, however, is cut on wood.

The lettering of the simple fifteenth-century title-page was often that of the text of the book, or sometimes a larger, heading type was used. Very frequently the words were cut on wood, and since for the printer it was as easy to print from a block containing a design in addition to a brief title, the woodcut illustration on the first leaf soon followed. The examples of the John Lydgate, printed by Pynson, *c.* 1515 (Fig. 74), and of the *Deceyte of Women*, printed by Abraham Vele about 1550 (Fig. 80), are typical title-pages of popular books of the earlier printers. In Spain especially this combination of title and illustration, in that country often an heraldic cut, both cut on wood, became the fashion and persisted for many years in the next century. Scenes from school life often illustrated educational texts, while a school of woodcutters at Florence designed a famous series of illustrations which decorated the title-pages of devotional tracts by Savonarola and other works. The first printers' devices, the two shields of Fust and Schöffer and the double cross rising out of a circle at Venice, were added to the colophons, and it was only when the French printers began to use large devices surrounded by borders, for which there was no room on the last leaf, that the printer's name, or at least mark, began to appear on the title-page. Thus one further step was taken towards the title-page as we know it.

The sixteenth century is especially the age of the woodcut title-border (or metal-cut, for the material used for blocks was frequently metal). The practice of decorating the first leaf of the text with a woodcut border had been started by Ratdolt at Venice, and after 1490 was common among the printers of that city. In fact, several of the borders originally used for an

opening were actually converted into title-borders after 1500. During the following century the variety of borders used in all the countries where printing was practised is remarkable. In Germany especially, during the years of the Reformation, when the printing press was unusually active, a very large number of decorative borders were cut, many of them by artists of the first rank, including even Dürer and Holbein. The work of the Holbeins and Urs Graf at Basle is well known to English book collectors. Perhaps less familiar is the work of Hans Baldung Grien, Hans Weiditz, and Daniel Hopfer at Strassburg and Augsburg, and that extraordinary series of designs which appear on the Luther tracts printed at Wittenberg and on similar works produced in Saxony. Many of these borders are highly successful as decorative pieces. The fact that they are less familiar to us may be accounted for by two circumstances. In the first place the earlier book-collectors were almost all collectors of the classics, and the first writers on the history of printing, except in the matter of the invention of printing, approached the subject from the point of view of the student of the Greek and Roman classical writers. In the second place the German printers cut themselves off from Western Europe by clinging to the gothic letter after Italy, France, and finally England had adopted roman and italic, even for books in the vernacular. Among the earlier title-pages of the sixteenth century here reproduced fewer have been chosen from German books, because the typography has little connection with that of our country to-day.

There is one point about the early woodcut borders which must seem strange to the printer of to-day, and that is the

suitability of the decoration to the subject matter of the book. The sixteenth-century printer naturally found it economical to ignore the fact that a border originally intended for a Bible was not suitable for a medical work. He did not regard it as incongruous to use a border depicting scenes from Greek mythology on a French mediæval romance. Even a printer of the class of Jean de Tournes uses the same piece on the title-page of a *Xenophon* and of a book of French verse. Nor was the average printer very particular about the state of a block. Especially in England, where the general standard was lower than on the Continent, a damaged block would be used as long as it held together.

In the second half of the century two rival fashions of decoration were developed which finally banished the woodcut border, first the method of decoration by type ornaments or printers' flowers, and secondly the engraved title-page. There is one example of type ornament known even in the fifteenth century, in an *Æsop* printed at Parma in 1483. After 1500, examples of borders made up of separate cast pieces are fairly frequent and are especially common in England in the books of Wynkyn de Worde and his contemporaries. But it is not until about 1560 that we find borders built up of type ornaments worked into arabesque patterns. It seems to have been Robert Granjon, the engraver of types at Paris and Lyons, who cut arabesque fleurons, divided them up and built up fresh patterns out of their component parts. The use of printers' flowers in borders is found at most centres of printing towards the end of the century and obtained its greatest popularity in the Netherlands and in England. Many fine examples are

found in English books from about 1570 for the next fifty years. Joseph Moxon, who wrote on English letter-founding in 1683, tells us that they were considered old-fashioned in his day. They were revived again in the eighteenth century by P. S. Fournier at Paris, who cut many new designs which were copied all over Europe. Fournier's flowers could be built up to form all manner of ornaments and were more adaptable than the arabesques of the sixteenth century, when the original unit always resulted in the same pattern. Just as Granjon had devised a method of decorating without the use of the woodcut block, so Fournier designed his new flowers in order that printers might dispense with engraved vignettes. However, the vogue of the Fournier designs had a shorter life, and may be said to have been killed by the classical school of printing of the end of the century.

Engraving on copper was practised in the fifteenth century, but the engraved title-page originates about 1550. Curiously enough, the earliest known engraved border occurs in an English book, the Anatomy of Thomas Geminus, printed in London in 1545. In the following year we find a second example, cut by Corneille de La Haye for Balthazar Arnoullet at Lyons, where there was a remarkable group of engravers at work about this time. From 1548 the books of Enea Vico printed at Venice begin the fashion in Italy, where, after 1550, examples are fairly numerous. In the Netherlands also, beginning with the work of Hubert Goltzius at Bruges, they are met with almost as frequently as in Italy. It was, perhaps, Christopher Plantin at Antwerp who, more than any other printer, made the engraved title-border the fashion for all larger and more important

publications. But it is with the seventeenth century especially that engraved borders are associated. The Elzevirs used them even on their pocket editions, while at the other extreme the massive volumes issued at Amsterdam and at Paris in the reign of Louis XIV are almost invariably introduced by an elaborate engraved frontispiece. We show but few examples here, partly because there is no typographic interest—generally the whole page is engraved—and partly because there are, in fact, few that are pleasing. Perhaps the worst examples of these overloaded frontispieces are to be found in German books of the period. Often, also, the engraved border is only a bastard title, the proper title-page being set up in type. The earlier examples, dating from the sixteenth century, are in general the best, being simpler and not yet overburdened with a mass of detail. The good taste of the eighteenth century brought about a reform. But at Paris most books of this period had a typographic title-page and the work of the famous school of French engravers was lavished on the illustrations. However, the engraved vignettes of that age were often very effectively used. Even Baskerville did not always disdain the vignette, and it was the last form of decoration abandoned by Bodoni.

One other form of decoration may be mentioned, that of metal rules. Rules have been used occasionally at almost all periods, by Geofroy Tory, for example, among others. But as far as title-pages are concerned they are found most often in the seventeenth century.

The purely typographic title-page is naturally of greater interest to the modern producer of books. At all periods the title-page which was effective mainly by the arrangement of

type has been common, and at most periods there have been printers who preferred to dispense with ornament of any kind. In the sixteenth century the books of the Paris printer, Michel de Vascosan, illustrate this severer manner, and the classical style of the great printers at the close of the eighteenth century was likewise independent of decoration. Some sort of arrangement of the letters displayed on the title-page suggested itself from the first, and very soon various shapes were tried. Perhaps the commonest arrangement was the conical one, or the so-called hour-glass shape, in which the lines of type begin by being long, to become short at the centre, lengthening again in the imprint at the foot. Others have preferred a natural arrangement, printing the matter exactly as if on a page of the text. Geofroy Tory, a book producer whose work was of great importance in the history of the book, seems to have been against the fashion of his day in his choice of the natural lay-out. It has certainly been the usual custom to aim at some sort of pattern in the division of the lines of type. In this respect the earlier printers had one advantage which was not enjoyed by their successors. They felt no difficulty about dividing a word in a title, even when the second part of the word was to be set in a different size or even a different kind of type. Frequently we find examples of such breaks in words as custom has made impossible for the modern printer. The simplification of the task for whoever was responsible for the lay-out is obvious. One rule which seems to have been almost universally observed is that the mass of the type must be in the top half of the page and not evenly distributed.

Equally important with the distribution of the matter is the

question of the kind of type to be used, the sizes of type, upper- or lower-case, and the number of different founts. The simplest manner of using the letter employed in the text met with little favour and was soon displaced by the use of larger types and especially by the use of capitals. The heavy, square roman capitals, like those of Froben at Basle, for the first line, with smaller capitals for succeeding lines, were more or less customary in Northern Europe in the first quarter of the sixteenth century. In some countries a mixture of a 'lettre de forme' and roman capitals was not unusual at the same period. With the introduction of the new Garamond romans at Paris about 1530 began the fashion of using the Canon and Double Canon sizes of the lower-case letters for titles. In the seventeenth century we find large and heavy roman capitals again in favour, often balanced by a woodcut ornament of a basket of flowers. This century, undoubtedly the worst in the history of typography, notwithstanding the Elzevirs, is especially remarkable for its crowded title-pages. It had become the custom to give as much information as possible about the contents of the book and the qualifications of author, editor, etc., and the printer took the opportunity of displaying as large a variety of his types as possible. No doubt the use of title-pages as posters for advertising is partly responsible for the custom. It has been established by documentary evidence that such methods of advertising books were usual in England and in Germany, and probably this was so in other countries also. Incidentally it may be pointed out that the posting up of title-pages accounts for some of the early collections, such as that of Bagford, now in the British Museum. Bagford has been attacked for his vandalism in mutilating

books for the sake of his hobby, but it now appears that he may have been quite innocent of the charge. In any case the result on the title-page as a specimen of typographical arrangement was deplorable. As this collection is not meant to be a history of the subject, but rather a selection from the better work, few examples from the seventeenth century have been included. However, some of our examples show that the skilful compositor can make use of a number of sizes and of different styles of letter and produce an effective result. The purist who will allow only one size of capitals, or at most varying sizes of the same design, is not the only successful model.

With the eighteenth century title-pages become simpler and letters become lighter, and the result is again work as good in its different style as that of the sixteenth century. The eighteenth century is certainly a great period in the history of book-production, with its centre in Paris. In England the influence of Caslon and Baskerville at length raised our typography to a level with Continental work. For one innovation P. S. Fournier is mainly responsible, the introduction of outline and other decorative capitals which were so successfully used at Paris. At the end of the century we have the work of the Didots and Bodoni, the classical school, whose technical achievement has hardly been surpassed at any period. One may cavil at their conception of the ideal shape of letters, one may dislike their excessive use of hair lines and their flat serifs, but it must be admitted that as practical printers and type-cutters their work was of first-rate quality. These classical printers were proud of their types and wished them to stand alone. Bodoni, who at the beginning of his career used ornaments copied from

Fournier and engraved vignettes, in his later years more and more abandoned decoration and outline letters. The classical title-page is composed in roman capitals of varying size, but without the admixture of lower-case letters or italics and without the aid of decoration. Like Baskerville, these printers considered that type is itself sufficiently interesting to stand alone.

A. F. J.

LIST AND ORDER OF PLATES

GERMANY

1. Pelbart, Stellarium Corone Benedicte Marie Virginis, J. Otmar, Augsburg, 1502
2. Hystori und wunderbarlich legend Katharine von Senis, J. Otmar, Augsburg, 1515
3. Hortus Sanitatis, R. Beck, Strassburg, 1517
4. Erasmus, Von dem Christlichen Ritter, J. Schöffer, Mainz, 1521
5. Das Allte Testament, S. Otmar, Augsburg, 1523
6. Dürer, Vier Bücher von menschlicher Proportion, J. Formschnyder, Nuremberg, 1528
7. Hortus Sanitatis, M. Apiarius, Strassburg, 1536
8. Das Newe Testament, Hans Lufft, Wittenberg, 1538 (1539)
9. G. Aemilius, Biblicae Historiae, C. Egenolf, Frankfort, 1539
10. Kirchen Ordnung, J. Petri, Nuremberg, 1543
11. Lieder der Deutschen, G. L. Winter, Berlin, 1767
12. Apollonius Rhodius, Argonautica, Bauer and Treuttel, Strassburg, 1780

ITALY

13. Girolamo Savonarola, Operetta della oratione mentale, Miscomini, Florence, *c.* 1495

14. Saint Bernard, Sermoni devotissimi, Piero de' Quarengi, Venice, 1508

15. Terence, L. Soardus, Venice, 1512

16. Plautus, Heirs of Aldus, Venice, 1522

17. Ariosto, Orlando Furioso, A. da Vimercato, Milan, 1524

18. Boccaccio, Il Decamerone, Heirs of Filippo Giunta, Florence, 1527

19. Castiglione, Il Cortegiano, Heirs of Aldus, Venice, 1528

20. G. G. Trissino, Il Castellano, T. Janicolo, Vicenza, 1529

21. Ariosto, Orlando Furioso, N. d'Aristotile, Venice, 1530

22. Macchiavelli, Sopra la prima deca di Tito Livio, Antonio Blado, Rome, 1531

23. Pietro Aretino, Abbatimento poetico, F. Calvo, Milan, 1539

24. Castiglione, Il Cortegiano, Sons of Aldus, Venice, 1545

25. Statuti della Università de Mercatanti di Bologna, A. Giaccarello, Bologna, 1550

26. A. Labacco, Libro appartenente a l'Architettura, A. Blado, Rome, 1557

27. M. A. Natta, De Dei locutione oratio, Academia Veneta, 1558

28. F. A. Giraldi, In lode del Signore P. Pasetto, F. de Rossi, Ferrara, 1566

29. F. Redi, Sonetti, P. A. Brigonci, Florence, 1702

30. F. O. Magnocavallo, La Rossana, G. B. Bodoni, Parma, 1775

31. Tasso, Aminta, G. B. Bodoni, Parma, 1789

32. Horace, G. B. Bodoni, Parma, 1793

NETHERLANDS AND FRANCE

33. N. Everardus, Topicorum seu de locis legalibus liber, T. Martens, Louvain, 1516

34. Margaret of Navarre, Le Miroir de l'âme pecheresse, Simon du Bois, Alençon, 1531

35. C. Marot, L'Adolescence Clementine, G. Tory for P. Roffet, Paris, 1532

36. O. Fine, Quadrans astrolabicus, S. de Colines, Paris, 1534

37. Plutarch, La Touche naifue pour esprouver lamy, S. de Colines, Paris, 1537

38. Hélisenne de Crenne, Les Angoisses douloureuses, D. Janot, Paris, 1538

39. C. Dolet, Genethliacum, E. Dolet, Lyons, 1539
40. G. Budé, De Asse, M. de Vascosan, Paris, 1541
41. Boccaccio, Le Decameron, E. Roffet, Paris, 1545
42. Luigi Alamanni, La Coltivatione, R. Estienne, Paris, 1546
43. Heliodorus, L'Histoire Aethiopique, E. Groulleau, 1547
44. Le premier livre de Tite Live, A. l'Angelier, Paris, 1548
45. C. Cantiuncula, Paraphrasis in libros Institutionum, S. Sassenus, Louvain, 1549
46. Columella, Les douzes livres des choses rusticques, J. Kerver, Paris, 1551
47. Sebastien Serlio, Livre extraordinaire de Architecture, Jean de Tournes, Lyons, 1551
48. Calvin, In Evangelium secundum Ioannem commentarius, R. Estienne, Geneva, 1553
49. Le Féron, Catalogue des Chancelliers de France, M. de Vascosan, Paris, 1555
50. Philippe de Comines, Mémoires, Jean de Tournes, Lyons, 1559
51. Patrons pour Brodeurs, J. Ruelle, Paris, *c.* 1560

52. Le septième livre d'Amadis de Gaule, G. Silvius, Antwerp, 1573
53. G. Belliard, Poemes, C. Gautier, Paris, 1578
54. F. Vieta, Universalium Inspectionum ad canonem mathematicum liber singularis, J. Mettayer, Paris, 1579
55. F. de Vinciolo, Les singuliers pourtraicts de toutes sortes d'ouvrage de lingerie, J. Roy, Basle, 1599
56. Corneille, Horace, A. Courbé, Paris, 1641
57. L'Estoille, La Belle Esclave, Pierre Moreau, Paris, 1643
58. P. Seguinus, Selecta Numismata antiqua, E. Martin, Paris, 1665
59. Racine, Esther, D. Thierry, Paris, 1689
60. Crébillon, Oeuvres, Imprimerie Royale, 1750
61. P. S. Fournier, Remarques sur un ouvrage intitulé, Lettre sur l'origine de l'imprimerie, J. Barbou, Paris, 1761
62. P. S. Fournier, Traité historique sur l'origine des caractères de fonte pour l'impression de la musique, Barbou, Paris, 1765
63. Dugué, Ariette, Fournier, Paris, 1765
64. J. Enschedé, Proef van letteren, Haarlem, 1768

65. Le Mierre, La Peinture, Le Jay, Paris, 1779
66. C. J. Dorat, Les Baisers, Paris, 1770
67. Cicero, De Officiis, A. A. Renouard, Paris, 1796
68. G. de Lorris, Le Roman de la Rose, Fournier and Didot, Paris, 1799

SPAIN AND PORTUGAL

69. Rojas, Calisto y Melibea, L. Rodriguez, Lisbon, 1540
70. Los quatro libros del Cavallero Felix Magno, S. Trugillo, Seville, 1549
71. T. de Yriarte, Fábulas literarias, Imprenta Real, Madrid, 1782
72. Oracion de la Real Academia Española, The Widow of Ibarra, Madrid, 1789
73. Imprenta Real, Madrid, Muestras de los punzones y matrices, Madrid, 1799

ENGLAND

74. John Lydgate, The Testament, R. Pynson, London, *c.* 1515
75. Registrum omnium brevium, W. Rastell, London, 1531
76. The Myrour or Glasse of Christes Passion, *tr.* J. Fewterer, R. Redman, London, 1534
77. J. Longlond, A Sermon, London, 1536

78. Sir Thomas Elyot, The Dictionary, T. Berthelet, London, 1538
79. Thomas Geminus, Anatomie Delineatio, London, 1545
80. The Deceyte of Women, A. Vele, London, *c.* 1550
81. The Statutes, Christopher Barker, London, 1587
82. William Lambard, A Perambulation of Kent, E. Bollifant, London, 1596
83. Tasso, Godfrey of Bulloigne, *tr.* E. Fairefax, A. Hatfield, London, 1600
84. Samuel Daniel, Works, S. Waterson, London, 1601
85. M. Fotherby, Four Sermons, H. Ballard, London, 1608
86. Homer, Iliad, translated by George Chapman, S. Macham, London, *c.* 1610
87. Lord Bacon, Sylva Sylvarum, J. Haviland, London, 1635
88. Alexander Pope, Works, W. Bowyer, London, 1717
89. Horace, J. Pine, London, 1733
90. Orpheus and Hecate, W. Webb, London, 1746
91. Arms and the Man, L. Raymond, London, 1746

92. Homer, Iliad, R. & A. Foulis, Glasgow, 1747
93. Sparks, M. Cooper, London, 1752
94. Horace, R. & A. Foulis, Glasgow, 1756
95. Lucan, Pharsalia, Strawberry-Hill Press, 1760
96. Juvenal and Persius, J. Baskerville, Birmingham, 1761
97. Book of Common Prayer, J. Baskerville, Cambridge, 1761
98. Horace, J. Baskerville, Birmingham, 1762
99. Isaiah Thomas, A Specimen of Printing Types, Worcester, 1785
100. W. Somervile, The Chase, W. Bulmer, London, 1796

ONE HUNDRED TITLE-PAGES

HYSTORI UND WUNDERBARLICH LEGEND
KATHARINE VON SENIS, J. OTMAR,
AUGSBURG, 1515

The monogram at the foot of the cut is that of Hans Schäufelein, who designed a number of small illustrations for this book, and presumably also the four borders used on the title-page. The type is Schwabacher, a fine gothic letter, which in the course of the sixteenth century was gradually superseded by Fraktur.

$7\frac{3}{4}'' \times 11\frac{1}{4}''$

Hystori vnd zwun-

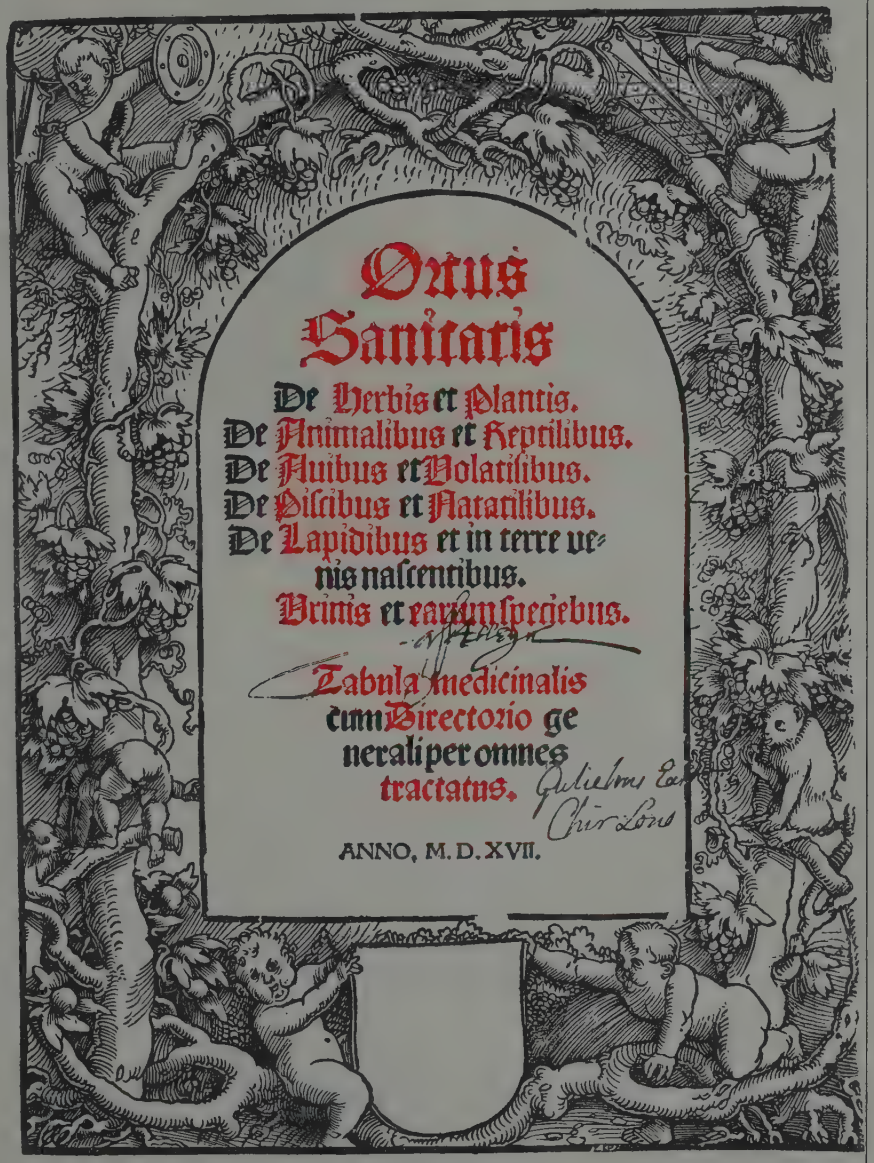
derbarlich legend Katharine von Senis/der hailigen junckfrawen/ mit sampt zwayen predigen/ die ain von diser hailigen Katarina/die ander von sant Vincentio prediger ordens.

[3]

HORTUS SANITATIS, R. BECK, STRASSBURG, 1517.

This border is attributed to Hans Baldung Grien; together with several other fine decorative pieces in a similar style. It was formerly assigned to Johann Wechtelin. In 1514 it was in the possession of the Strassburg printer Knoblouch.

$8\frac{1}{8}'' \times 11\frac{1}{4}''$



Ortus Sanitatis

De Herbis et Plantis.
De Animalibus et Reptilibus.
De Fluibus et Volatilibus.
De Piscibus et Natantibus.
De Lapidibus et in terre venis nascentibus.
Urinis et earum speciebus.

Tabula medicinalis cum Directorio generaliper omnes tractatus.

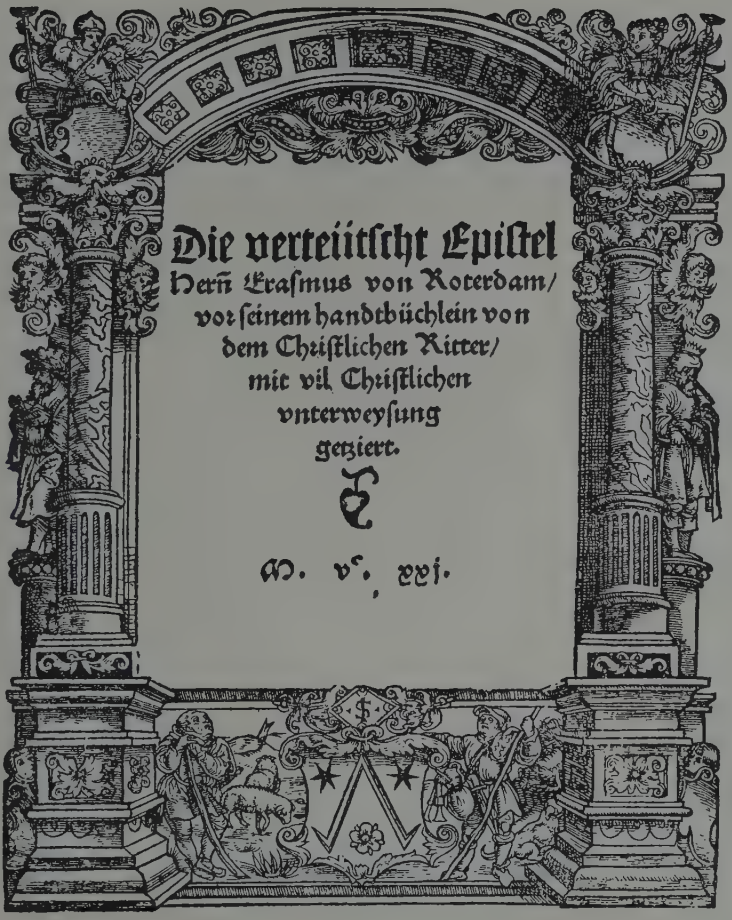
ANNO, M. D. XVII.

[4]

ERASMUS, VON DEM CHRISTLICHEN RITTER,
J. SCHÖFFER, MAINZ, 1521

The younger Schöffer was one of the best printers in Germany in the early part of the sixteenth century. His gothic types at least were excellent. The quarto border containing his device at the foot is by an unknown artist, who designed several other borders in a similar style for Schöffer.

Original size


Die verteütscht Epistel
Herr Erasmus von Roterdam/
vor seinem handtbüchlein von
dem Christlichen Ritter/
mit vil Christlichen
vnterweysung
getziert.
M. v^c. xxj.

[5]

DAS ALLTE TESTAMENT, S. OTMAR,
AUGSBURG, 1523

A woodcut border by Daniel Hopfer, an artist who designed some very effective decorative work, borders and initials, for Augsburg printers. The initials D. H. are at the top in the centre. The border appears first in 1516 in a German law book, the *Sassenspiegel*.

8″ × 12″

Das Allte
Testa=
ment
deütſch.
M. D. XXIII.

[6]

DÜRER, VIER BÜCHER VON MENSCHLICHER PROPORTION, J. FORMSCHNYDER, NUREMBERG, 1528

Dürer's interest in the form of letters and in book-production is well known. In his work, *Unterweyssung der Messung*, he showed a method of designing an alphabet of 'lettres de forme' and roman capitals. He was connected with several printers of Nuremberg, who were cutting new types which developed into Fraktur, the prevailing form of gothic in Germany. Several of Dürer's books were printed in these early Frakturs.

8″ × 12″

Ferin ſind begriffen vier bücher
von menſchlicher Proportion/durch Albrechten
Dürer von Nürenberg erfunden vnd be/
ſchriben/ zů nutz allen denen/ ſo zů di-
ſer kunſt lieb tragen.

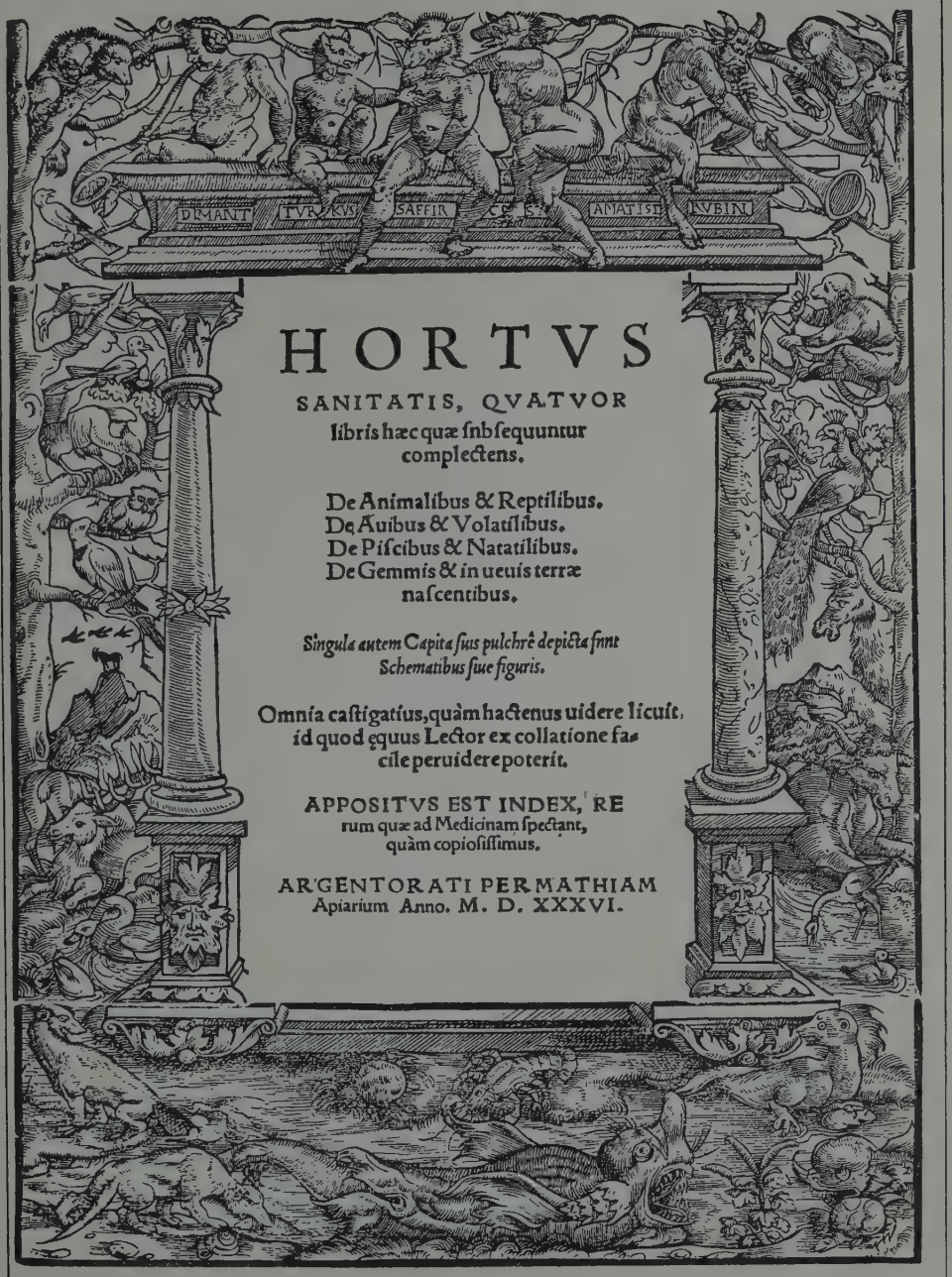
M.D.XXViij.

[7]

HORTUS SANITATIS, M. APIARIUS,
STRASSBURG, 1536

A four-piece border by an unknown artist. It was clearly designed for an edition of this well-known natural history book. An edition in German issued in the same year also has the border. This is the earliest completely developed title-page of the German ones here shown, and the only one of the sixteenth century.

$7\frac{1}{2}'' \times 11\frac{3}{4}''$



HORTVS

SANITATIS, QVATVOR
libris hæc quæ ſnbſequuntur
complectens.

De Animalíbus & Reptilíbus.
De Auíbus & Volatílíbus.
De Píſcíbus & Natatílíbus.
De Gemmís & ín ueuís terræ
naſcentíbus.

Singula autem Capita ſuis pulchrê depicta ſunt
Schematibus ſiue figuris.

Omnía caſtigatíus, quàm hactenus uidere lícuit,
íd quod æquus Lector ex collatíone fa-
cíle peruidere poterit.

APPOSITVS EST INDEX, RE
rum quæ ad Medicinam ſpectant,
quàm copioſiſſimus.

ARGENTORATI PER MATHIAM
Apiarium Anno. M. D. XXXVI.

DAS NEWE TESTAMENT, HANS LUFFT,
WITTENBERG, 1538 (1539)

Woodcut border by an artist who signed some of the illustrations in the Wittenberg Bibles with the initials M. S., doubtfully identified with Melchior Schwarzenberg or with Martin Schaffner. The woodcuts, including the border, appeared first in 1534 from the press of Luther's chief printer.

$7\frac{3}{4}'' \times 11\frac{3}{8}''$

Das Newe Testa ment.

D. Mart. Luth.

Wittemberg.

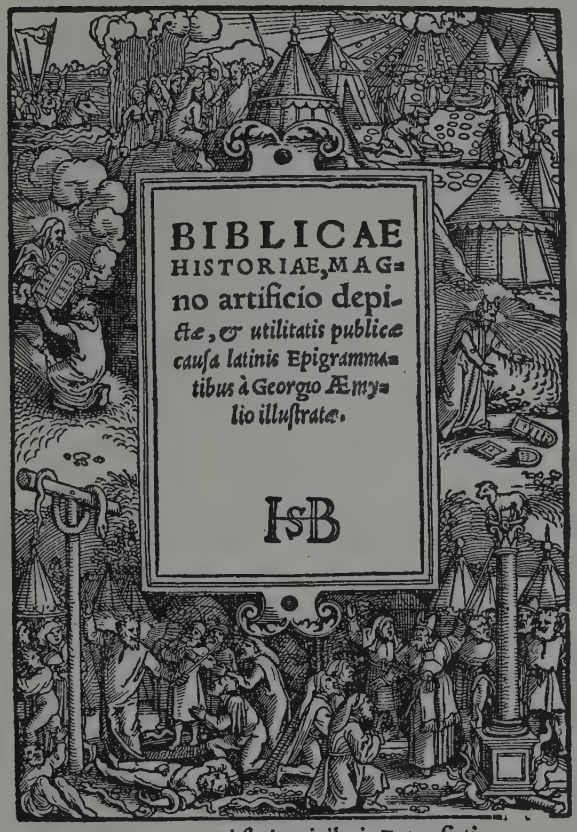
D. D. XXXVIII.

[9]

G. AEMILIUS, BIBLICAE HISTORIAE,
C. EGENOLF, FRANKFORT, 1539

The monogram is that of Hans Sebald Beham, the designer of the Old Testament illustrations and the title-border of this book. They appeared first at Frankfort in 1534. Both illustrations and border were copied by François Gryphius at Paris, and also at Antwerp, besides going through a number of editions in Germany.

Original size



Cum Cæs. Maiestatis priuilegio, Francofurti
Christianus Egenolphus excudebat.

[10]

KIRCHEN ORDNUNG, J. PETRI, NUREMBERG, 1543

A splendidly printed Church book. There is here no sign of the decline in German printing which is so evident in the second half of the century.

$7\frac{3}{4}'' \times 11\frac{3}{4}''$

Kirchen ordnung / Wie es mit der Christlichen Lehre / heiligen Sacramenten / vnd allerley andern Ceremonien / in meines gnedigen herrn / Herrn Otthainrichen / Pfaltzgrauen bey Rhein / Hertzogen inn Nidern vnd Obern Bairn ꝛc. Fürstenthumb gehalten wirt.

1543.

[11]

LIEDER DER DEUTSCHEN, G. L. WINTER,
BERLIN, 1767

The lighter style of the eighteenth century invaded Germany also, but comparatively few books were printed in other than gothic types.

Original size

LIEDER
DER
DEUTSCHEN
MIT MELODIEN.

ERSTES BUCH.

BERLIN, 1767.
Bey GEORGE LUDEWIG WINTER.

APOLLONIUS RHODIUS, ARGONAUTICA, BAUER AND TREUTTEL, STRASSBURG, 1780

An unusual title-page for a German book, more in the style of the other European countries. The rules appear to have been added by hand.

Original size

APOLLONII RHODII

ARGONAUTICA

E SCRIPTIS OCTO VETERIBUS LIBRIS

QUORUM PLERIQUE NONDUM COLLATI FUERANT

NUNC PRIMUM EMENDATE EDIDIT

RICH. FR. PHIL. BRUNCK

REGIÆ INSCRIPTIONUM ET HUMANIORUM

LITERARUM ACADEMIÆ SOCIUS.

ARGENTORATI

APUD SOCIOS BIBLIOPOLAS

BAUER ET TREUTTEL.

MDCCLXXX.

GIROLAMO SAVONAROLA, OPERETTA DELLA ORATIONE MENTALE, MISCOMINI, FLORENCE, *c.* 1495

At this stage in the history of the book, the information as to the place of printing, etc., is usually found in the colophon. A brief title accompanied by a woodcut is a form of introduction found at all centres of printing. The woodcuts of the Florentine school of this period are especially celebrated and have been the subject of a number of studies. Although the lettering on this page is gothic, the text of the book itself is in roman.

Original size

¶ Operetta di frate Girolamo da ferrara
della oratione mentale

[14]

SAINT BERNARD, SERMONI DEVOTISSIMI,
PIERO DE' QUARENGI, VENICE, 1508

A title-page imitating the Savonarola tracts printed at Florence. The cut dates from 1502 and is attributed by Essling to Luc' Antonio de' Uberti, a Florentine artist working at Venice. The book is set up in roman.

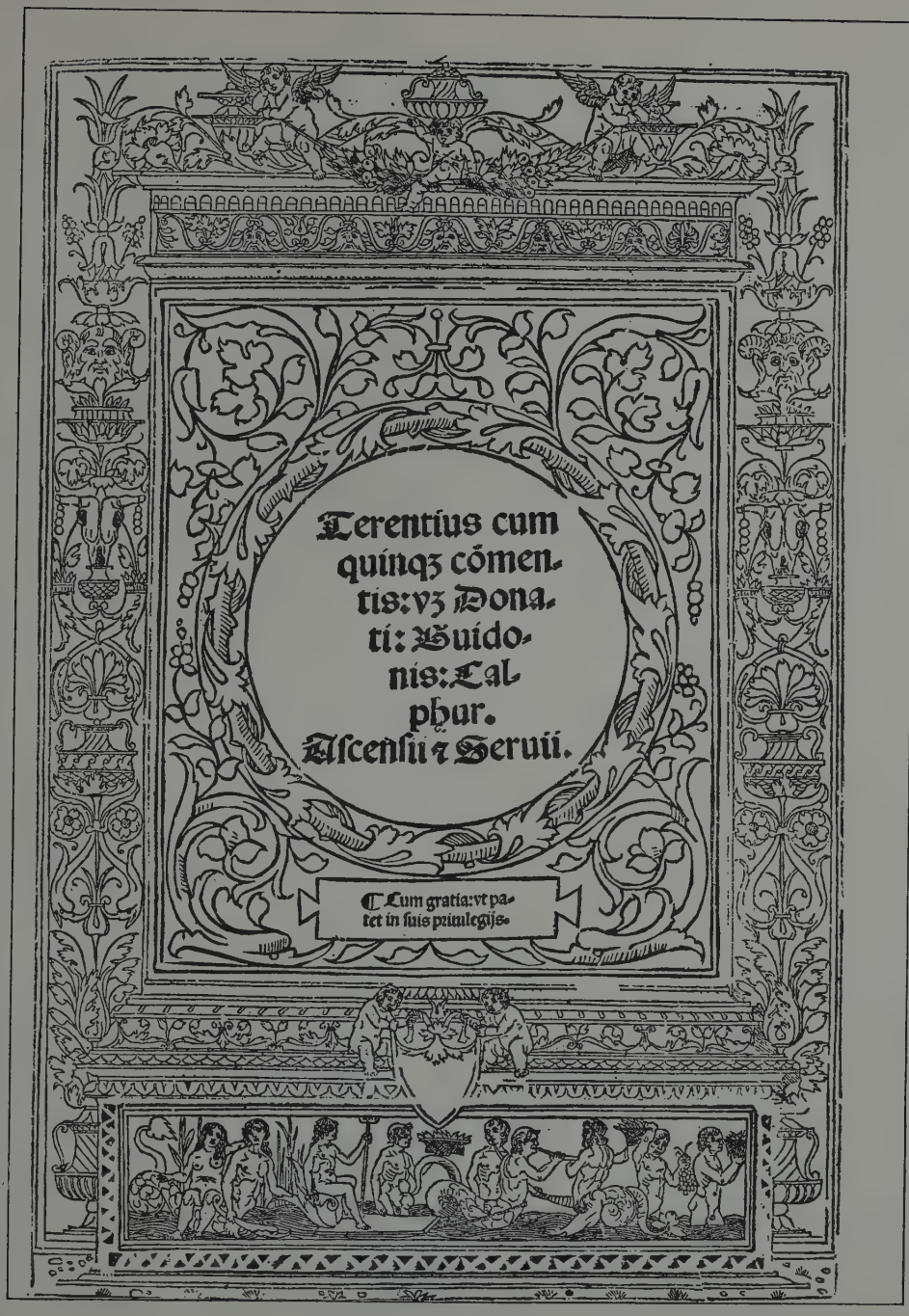
Original size

Sermoni deuotissimi del deuotissimo Sancto Bernardo: A vna sua sorella monacha: necessarii a tutti quelli che voleno viuere in questo seculo in gratia del signore.

TERENCE, L. SOARDUS, VENICE, 1512

A woodcut border which was copied by Hans Holbein for the Basle printer Froben. The text and notes are in roman. The border is sometimes found prefixed to earlier Venice editions of Terence and was first used in an Italian Bible of 1493. As with most Italian work of the kind, the designer is unknown.

$8\frac{1}{4}'' \times 11\frac{3}{4}''$


Terentius cum
quinqz cõmen-
tis: vz Dona-
ti: Guido-
nis: Cal-
phur.
Ascensii ⁊ Seruii.
Cum gratia: vt pa-
tet in suis priuilegijs.

PLAUTUS, HEIRS OF ALDUS, VENICE, 1522

The title is set with one fount of type only, the italic of the text of the book with its upright roman capitals.

Original size

EX PLAVTI COMOEDIIS. XX. QVARVM
CARMINA MAGNA EX PARTE IN
MENSVM SVVM RESTITVTA
SVNT M. D. XXII.

Index uerborum, quib. paulo abſtruſioribꝰ Plautus utitur.

Argumenta ſingularum Comœdiarum.

Authoris uita.

Tralatio dictionum græcarum.

ARIOSTO, ORLANDO FURIOSO, A. DA VIMERCATO, MILAN, 1524

This is the third edition of the *Orlando*, of which there were nearly one hundred printed in Italy in the sixteenth century. We see the same mixture of a gothic letter, here the rounded gothic native to Italy, with roman, which is found in the books of all countries at this period.

Original size

Orlando

Furioso di Ludouico Ario sto nobile Ferrareseri

ſtampato & con molta diligentia da lui corretto & quaſi tutto formato . di nuouo & ampliato.

Se vendano alla botecha di Legnano al ſegno de Langelo.

[18]

BOCCACCIO, IL DECAMERONE, HEIRS OF FILIPPO GIUNTA, FLORENCE, 1527

The book is printed in the italic type which the Florentine branch of the Giunta copied from Aldus, and the small capitals of the title-page are the letters of the upper case which accompanied it. Sloping or italic capitals were not cut for any of the early italic letters.

Original size

IL DECAMERONE DI M. GIOVANNI
BOCCACCIO NVOVAMENTE
CORRETTO ET CON DI/
LIGENTIA STAM/
PATO.

M. D. XXVII.

[19]

CASTIGLIONE, IL CORTEGIANO, HEIRS OF ALDUS, VENICE, 1528

An unusual variety of the Aldine device. The style of this firm changed very slowly and it was many years before their imprints ceased to appear in the colophons and took what had become the usual place on the title-page.

$8\frac{1}{2}'' \times 12\frac{3}{4}''$

IL LIBRO DEL CORTEGIANO DEL CONTE BALDESAR CASTIGLIONE.

Haſſi nel priuilegio,& nella gratia ottenuta dalla Illuſtriſſima Signoria che in queſta,ne in niun'altra Citta del ſuo dominio ſi poſſa imprimere, ne altroue impreſſo uendere queſto libro del Cortegiano per.x. anni ſotto le pene in eſſo contenute.

G. G. TRISSINO, IL CASTELLANO,
T. JANICOLO, VICENZA, 1529

Trissino, among other things, was a spelling reformer, and when his works were printed at Rome by Lodovico Vicentino he introduced some Greek letters, for example to distinguish the two sounds of o in Italian, and differentiated between u and v, and i and j. This was an innovation which was not universally adopted until the seventeenth century. Trissino's works were reprinted at Vicenza by Janicolo in the same kerned italic designed and used by Vicentino at Rome. Vicentino was the first designer of italics based on a more formal chancery hand than that followed by Aldus, or his type designer Francesco Griffo. Cf. also the italics on figs. 23 and 75. The device of the Golden Fleece, here bearing Janicolo's initials, appears to have been first adopted by Trissino himself.

$7\frac{1}{4}'' \times 11\frac{1}{8}''$

DIALOGO DEL TRISSINO INTITVLATO IL CASTELLANO, NEL QVALE SI TRATTA DE LA LINGVA ITALIANA.

Con Grazia, & Prohibitione del Sommo Pontefice, & del Senato Veneto, che nessuno possa stampare questa opera, sotto la pena, che in essa Prohibitione si contiene.

ARIOSTO, ORLANDO FURIOSO,
N. D'ARISTOTILE, VENICE,
1530

Italian books of the sixteenth century frequently have a woodcut portrait of the author on the title-page, most of them by unknown artists but very well done. The border pieces, used in other, smaller, editions of the *Orlando*, are here made to fit a larger page by additions fitting very imperfectly.

Original size

PRO BONO

ORLANDO
FVRIOSO DI LVDOVICO

Arioſto Nobile Ferrareſe, con ſomma diligenza tratto dal ſuo fedeliſſimo eſemplare, hiſtoriato, corretto, et nuouamente ſtampato.

MD XXX MA LVM

MACCHIAVELLI, SOPRA LA PRIMA DECA DI TITO LIVIO, ANTONIO BLADO, ROME, 1531

The text, together with the other works of Machiavelli, is in an Aldine italic, the upper case of which is used for the title. The larger and more formal italic shown below the device is a fount used in many of Blado's books and was designed by the calligrapher Lodovico Vicentino. This letter has been recently revived under the name of 'Blado italic'.

Original size

DISCORSI DI NICOLO MACHIAVELLI
CITTADINO, ET SEGRETARIO
FIORENTINO, SOPRA LA PRI
MA DECA DI TITO LIVIO,
A ZANOBI BVONDEL-
MONTI, ET A COSI-
MO RVCELLAI.

Con Gratie, & Priuilegi di. N. S. Clemente VII. & altri Prencipi, che intra il termino di. X. Anni non si stampino, ne stampati si uendino: sotto le pene, che in essi si contengono.

M. D. XXXI.

PIETRO ARETINO, ABBATIMENTO POETICO,
F. CALVO, MILAN, 1539

Calvo, at Milan, also used Vicentino's kerned italic, with the 'swash' capitals, which were first used with that fount. Calvo had originally printed at Rome.

Original size

ABBATTIMENTO POETICO

del Divino Aretino, et del Bestiale Albicante, occorso sopra la guerra di Piemonte, et la pace loro, celebrata nella Academia de gli Intronati à Siena.

ESERNIVS

CVM

PACIDIANO

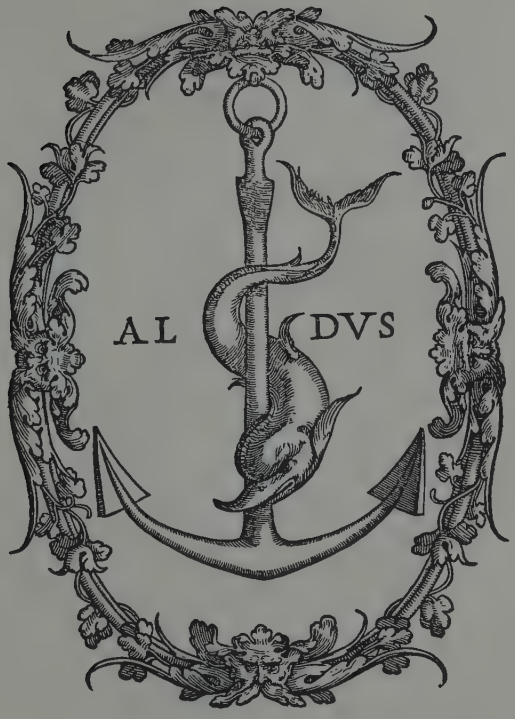
CASTIGLIONE, IL CORTEGIANO, SONS OF ALDUS, VENICE, 1545

A later form of the Aldine device with a decorative border. Even at this date the printers are mentioned in a colophon.

$8'' \times 11\frac{1}{2}''$

IL LIBRO DEL CORTEGIANO DEL CONTE BALDESSAR CASTIGLIONE,

Nuouamente riſtampato.



IN VENETIA, M. D. XLV.

STATUTI DELLA UNIVERSITÀ DE MERCATANTI DI BOLOGNA, A. GIACCARELLO, BOLOGNA, 1550

The use of the larger sizes of a lower-case roman on a title-page reflects the influence of the French printers. In the second half of the century French types are often found in Italian books, and at least two well-known French engravers of types, Guillaume Le Bé and Robert Granjon, worked for some years in that country.

8″ × 12″

STATVTI DELLA
Honoranda Vniuerſita' de Mercatanti della Inclita Citta' di Bologna Riformati l'Anno M. D. L.

Per Anſelmo Giaccarello.

A. LABACCO, LIBRO APPARTENENTE A L'ARCHITETTURA, A. BLADO, ROME, 1557

The first edition of this book and of the engraved title-page was printed in 1552. In the introduction we are told that the plates were engraved by Labacco's son, Mario, after the author's drawings. This border, one of the earliest and best in its class, was copied in a well-known French atlas, Bougereau's *Théâtre français*, printed at Tours in 1594.

$10\frac{1}{2}'' \times 15\frac{3}{4}''$

LIBRO D'ANTONI
LABACCO
APPARTENENTE
ARCHITETTVRA

M. A. NATTA, DE DEI LOCUTIONE ORATIO, ACADEMIA VENETA, 1558

The engraved device of the Venetian Academy. The printer and founder of that Academy was Paolo Manuzio, the third son of the original Aldus, and this device is the earliest engraved piece found in Aldine books.

Original size

79 F

DE DEI LOCVTIONE

MARCI ANTONII NATTAE
ASTENSIS

ORATIO.

IN ACADEMIA VENETA,
M. D. LVIII.

F. A. GIRALDI, IN LODE DEL SIGNORE P. PASETTO, F. DE ROSSI, FERRARA, 1566

A French influence is again evident and a growing tendency to mix roman and italic. That letter has now capitals cut at the angle of inclination of the lower case. It may be noted that this is the earliest Italian title-page shown which gives all the information now usually found there.

Original size

In lode del molto Mag. Signore

PROSPERO PASETTO

NOBIL FERRARESE,

ECC.mo DOTTORE DI LEGGE.

Capitolo di Flauio Antonio Giraldi.

IN FERRARA,
Per Francesco de Rossi da Valenza. M. D. LXVI.

F. REDI, SONETTI, P. A. BRIGONCI, FLORENCE, 1702

This monumental page, here much reduced, is characteristic of seventeenth-century work. The division by centuries is inconvenient, as, in fact, the change to what we know as the eighteenth-century style was not established until many years after the turn of the century.

11″ × 17″

SONETTI
DEL SIGNOR
FRANCESCO REDI
A R E T I N O,
ACCADEMICO DELLA CRUSCA.

IN FIRENZE, MDCCII.

Nella Stamperia Di Sua Altezza Reale,

Appresso Piero Antonio Brigonci.

Con Licenza de' Superiori.

[30]

F. O. MAGNOCAVALLO, LA ROSSANA, G. B. BODONI, PARMA, 1775

In his early days Bodoni was much under the influence of P. S. Fournier of Paris, as the types and ornaments of this title-page show. His later and more characteristic books have much shorter titles.

Original size

LA
ROSSANA.

TRAGEDIA

DEL SIGNOR CONTE

FRANCESCO OTTAVIO
MAGNOCAVALLO

DI CASAL-MONFERRATO

CHE HA RIPORTATA

LA PRIMA CORONA

NEL CONCORSO DELL'ANNO MDCCLXXV.

DALLA

R. ACCADEMICA DEPUTAZIONE

DI PARMA.

PARMA

DALLA STAMPERIA REALE.

TASSO, AMINTA, G. B. BODONI, PARMA, 1789

Shows Bodoni's later modern-face types, with their thin hair lines. He rarely used a line of italic capitals, as here in the imprint.

$8\frac{1}{2}'' \times 11\frac{3}{4}''$

AMINTA

FAVOLA PASTORALE

DI

TORQUATO TASSO

ORA PER LA PRIMA VOLTA

ALLA SUA VERA LEZIONE

RIDOTTA

CRISOPOLI

IMPRESSO CO' CARATTERI BODONIANI

MDCCLXXXIX

HORACE, G. B. BODONI, PARMA, 1793

A page in Bodoni's severest style, roman capitals alone, and not a single ornament.

$8\frac{1}{2}'' \times 11\frac{1}{2}''$

Q.
HORATII
FLACCI
OPERA

PARMAE
IN AEDIBVS PALATINIS
MDCCXCIII
TYPIS BODONIANIS.

N. EVERARDUS, TOPICORUM SEU DE LOCIS LEGALIBUS LIBER, T. MARTENS, LOUVAIN, 1516

The mixture of black-letter and roman was not uncommon at a time when it was still unsettled which was to become the predominant letter. Thierry Martens, however, was a printer of the Greek and Roman classics, and therefore his influence was in general against the gothic letter. His device is very much in the style of his French contemporaries.

$8'' \times 11\frac{1}{8}''$

Clarissimi viri domini Nicolai Euerar
di de Middelburgo insignis Louanien Academie iuris vtri/
usq; Doctoris Ac illustrissimi & serenissimi Hispaniarū Princi
pis Caroli Archiducis Austrie ducis Burgundie Brabantie.
&c. Consularis Presidis Hollandie Selandie & Phrisie ad ma-
gnificum & celeberrimum virum dñm Joānem le Sauuage
dominū de Scaubeke equitem auratum eiusdem serenissimi
Principis Cancellariū topicorū seu de locis legalibus Liber.

Venundantur Louanii in ædibus Theodorici Martini Alustensis, e regiõe
scholæ iuris ciuilis, qui exacte, & exquisitis characteribus excudit.

MARGARET OF NAVARRE, LE MIROIR DE L'ÂME PECHERESSE, SIMON DU BOIS, ALENÇON, 1531

A fine example of the use of 'petit fers'. The printer was a Protestant who had been obliged to leave Paris for reasons of religion. In 1527 he had printed a Book of Hours for Tory, also in 'lettres bâtardes'. The fully developed title-page seems to be the rule at an earlier date in France than elsewhere.

Original size

Le miroir de lame pecherresse.
ouquel elle recongnoist ses
faultes et pechez. aussi
les graces & benefi-
ces a elle faictz p
Jesuchrist
son
espoux.

A Marguerite tresnoble & precieu-
se/ sest preposee a ceulx qui de
bon cueur la cerchoient.

A Alencon/ chez mai-
stre Simon du bois.
M.D.XXXG.

C. MAROT, L'ADOLESCENCE CLEMENTINE,
G. TORY FOR P. ROFFET, PARIS, 1532

Geofroy Tory seems to have preferred the natural arrangement of the matter on the title-page, and, further, was not troubled by the division of a word between two lines. The two-line capitals and the arrangement of the page as a whole are unusual and suggest that Tory influenced his contemporaries very little as a printer, important as he was as a book decorator.

Original size

LADOLESCENCE CLEMENTINE.

Autrement, Les Oeuures de Clement Marot de Cahors en Quercy, Valet de Chambre du Roy, compoſees en leage de ſon Adoleſcence.
Auec la Complaincte ſur le Treſpas de feu Meſſire Florimond Robertet. Et pluſieurs autres Oeuures faictes par ledict Marot depuis leage de ſa dicte Adoleſcẽce. Le tout reueu/corrige/& mis en bon ordre.

N. Beraldus, in Clementis Adoleſcentiam.

Hi ſunt Clementis iuueniles, aſpice, Luſus.
Sed tamen his ipſis eſt iuuenile nihil.

On les venda Paris, deuant Leſgliſe Saincte Geneuiefue des Ardens, Rue Neufue noſtre Dame, A Lenſeigne du Faulcheur.

Auec Priuilege pour Trois Ans.

O. FINE, QUADRANS ASTROLABICUS, S. DE COLINES, PARIS, 1534

The border was probably designed by the author of the book. His mathematical diagrams are generally decorated with leaf forms like the 'petits fers' of this title-page.

$7\frac{5}{8}'' \times 11\frac{5}{8}''$

ORONTII

FINEI DELPHINATIS, REGII MATHEMATICARVM PROFESSORIS:

QVADRANS

ASTROLABICVS, OMNIbus Europæ regionibus inſeruiēs: Ex recenti & emēdata ipſius Authoris recognitione in amplioré, ac longè fideliorem redactus deſcriptionem.

PARISIIS.
Apud Simonem Colinæum.
1534.

PLUTARCH, LA TOUCHE NAIFUE POUR ESPROUVER LAMY, S. DE COLINES, PARIS, 1537

The border was afterwards used in a Book of Hours of 1543, and is generally ascribed to Tory, but though of his school, is too late to be the work of Tory himself. Like so many of the early borders it is in four pieces. The first line of the title follows the new fashion of using the larger sizes of a lower-case roman. We see that even the best printers found no difficulty in dividing a word between two lines, one set in lower case and the other in capitals.

$6\frac{3}{8}'' \times 9\frac{3}{8}''$

La touche naifve, povr esprovuer lamy, & le flateur, inuẽtee par Plutarque, taillée par Eraſme, & miſe a luſage Francois, par noble hõme frere Antoine du Saix, commendeur de Bourg. Auec lart, de ſoy ayder, & par bon moyen faire ſon proffict de ſes ennemys.

1537.

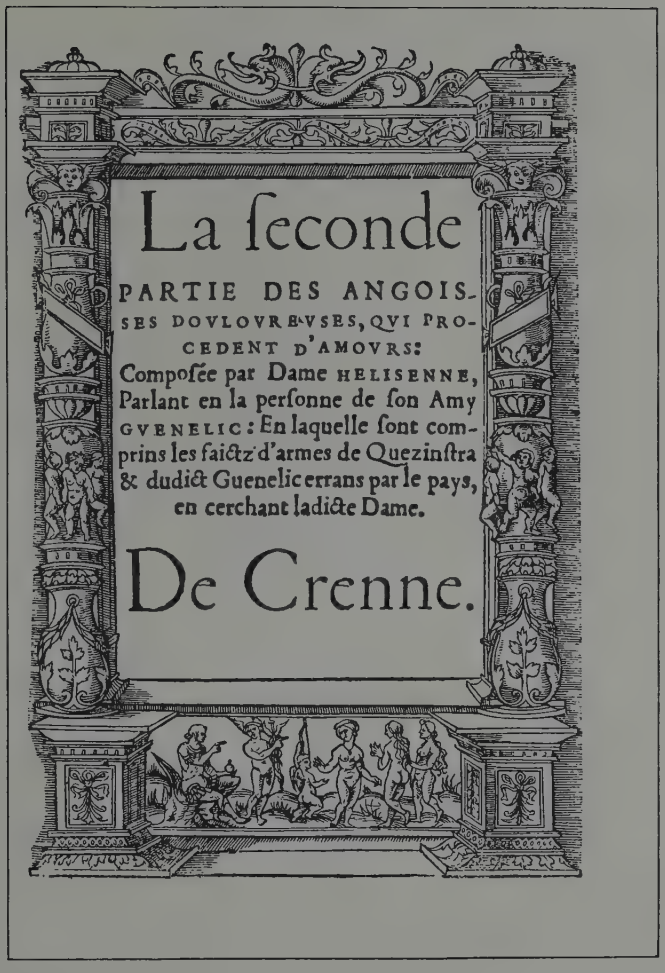
Quoy quil aduienne.

On les vend a Paris chez Simon de Colines, au Soleil dor, rue S. Iehan de Beauluais.

HÉLISENNE DE CRENNE, LES ANGOISSES DOULOUREUSES, D. JANOT, PARIS, 1538

Again the Canon size of the Garamond lower case. The printer, Janot, published many illustrated books; he had four octavo woodcut borders in this style, designed by an unknown artist who signed some work with a gothic F. or I. F.

Original size



La ſeconde

PARTIE DES ANGOISSES DOVLOVREVSES, QVI PROCEDENT D'AMOVRS:

Compoſée par Dame HELISENNE, Parlant en la perſonne de ſon Amy GVENELIC: En laquelle ſont comprins les faictz d'armes de Quezinſtra & dudict Guenelic errans par le pays, en cerchant ladicte Dame.

De Crenne.

C. DOLET, GENETHLIACUM, E. DOLET,
LYONS, 1539

Dolet, who as a printer was a pupil of Sebastien Gryphius, here combines three different founts: the first two lines are 'Garamond' upper and lower case, then comes Basle italic, and thirdly the usual Lyons roman, probably also of Basle origin. The italic was very popular and was the first fount in general use for which inclined capitals were cut. The device is one of that large group which are based on a pun upon the printer's name.

Original size

GENETHLIACVM Claudii Doleti, Stepha

NI DOLETI FILII.

Liber uitæ communi in primis utilis, & neceſſarius.

AVTORE PATRE.

AD AMVSSIM DOLO,

SCABRA, ET IMPOLITA

ATQVE PERPOLIO.

LVGDVNI,
APVD EVNDEM DOLETVM,
1539.

Cum Priuilegio ad Decennium.

[40]

G. BUDÉ, DE ASSE, M. DE VASCOSAN, PARIS, 1541

Vascosan favoured the purely typographic title-page. He had no printer's device, and seldom used borders or any form of decoration. This is one of his earliest books in Garamond roman.

$8\frac{1}{2}'' \times 13\frac{1}{2}''$

GVLIELMI BVDAEI

Parisiensis, Consiliarii Regii, supplicumq; libellorum in Regia magistri, de Asse & partibus eius libri quinque, ab ipso authore nouissimè & recogniti & locupletati.

πολλὰ μωμήσασθαι ῥᾴδιον ἐστι, ἢ μιμήσασθαι.
Multa cauillari promptius est, quàm æmulari.

PARISIIS
Imprimebat Michael Vascosanus sibi, Roberto Stephano, ac Iohanni Roigny, affinibus suis.

AN. M. D. XLI.

Cum priuilegio Regio.

[41]

BOCCACCIO, LE DECAMERON, E. ROFFET, PARIS, 1545

A good example of the prevailing style of using the Garamond roman. This book is well known for its woodcut illustrations, so delicately cut as to be almost like engraved work.

$8\frac{1}{4}'' \times 12\frac{3}{8}''$

LE DECAMERON
de Meſsire Iehan Bocace Florentin,

NOVVELLEMENT TRADVICT
d'Italien en Francoys par Maiſtre Anthoine le Macon conſeiller du Roy & treſorier de lextraordinaire de ſes guerres.

Auec priuilege du Roy
Pour ſix ans.

Imprime à Paris pour Eſtienne Roffet dict le Faulcheur Libraire demeurant ſur le pont ſainct Michel à l'enſeigne de la Roze blanche.
1 5 4 5

[42]

LUIGI ALAMANNI, LA COLTIVATIONE,
R. ESTIENNE, PARIS, 1546

The first edition of an Italian classic; the author was living in exile at the Court of Francis I. The whole book is printed in one fount of italic; as we have mentioned in connection with some Italian title-pages, early italics had upright roman capitals. The sloping capitals had already been introduced, but the fount here used by Estienne is of the earlier school, apparently one used by Colines for many years.

Original size

LA COLTIVATIONE DI LVIGI ALAMANNI AL CHRISTIANISSIMO RE FRANCESCO PRIMO.

Stampato in Parigi da Ruberto Stephano Regio Stampatore.

M. D. X L V I.

Con Priuilegi.

HELIODORUS, L'HISTOIRE AETHIOPIQUE,
E. GROULLEAU, 1547

A title-page typical of the manner in which the Garamond roman was used. The book belongs to a series of romances, including the French versions of *Amadis*, all printed with woodcut illustrations according to the same formula. The series was started in 1540 by Denys Janot, one of whose devices is here adopted by his successor Groulleau.

$7\frac{1}{2}'' \times 11''$

L'HISTOIRE AE-
thiopique de Heliodorus,

CONTENANT DIX LIVRES,

TRAITANT DES LOYALES ET
pudiques amours de Theage-
nes Theſſalien, & Chari-
clea Aethiopiéne. Nou-
uellement traduite
de Grec en Fran-
çoys.

Auecq' Priuilege du Roy.
Pour 6 ans.

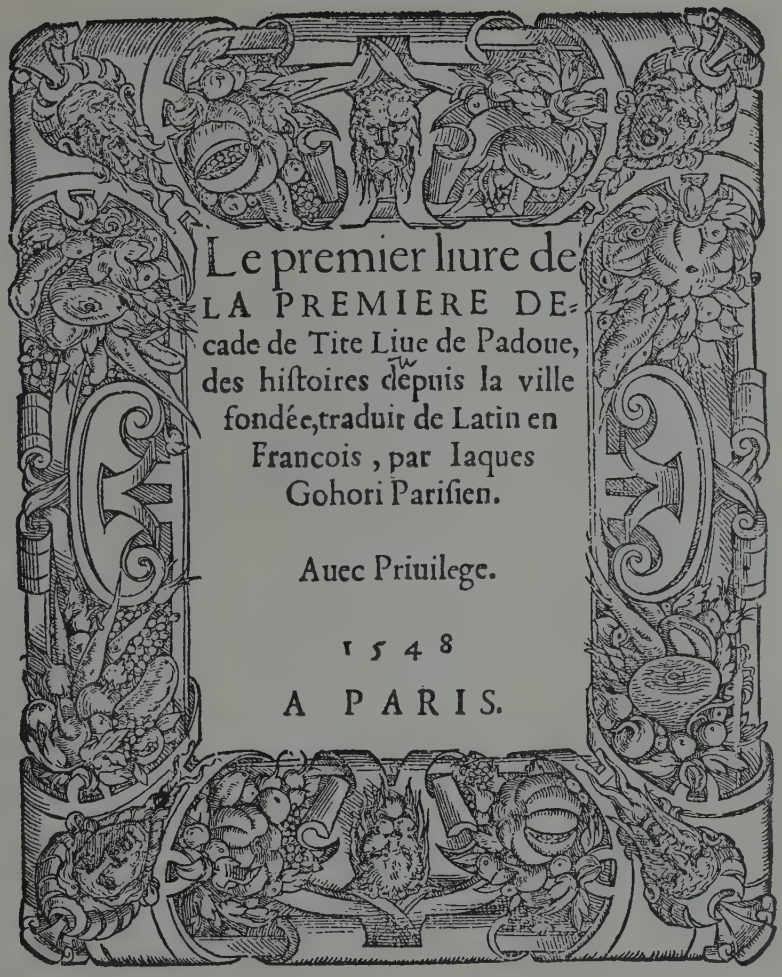
A PARIS.

De l'Imprimerie d'Eſtienne Groulleau demourant en la rue Neuue noſtre Dame à l'enſeigne ſaint Ian Baptiſte.
1547.

LE PREMIER LIVRE DE TITE LIVE,
A. L'ANGELIER, PARIS, 1548

A border in the style of the school of Fontainebleau. The artists employed by Francis I, many of them Italians, had a great influence on book decoration. The grotesque heads and fruits of this border are common decorative motives in that school.

Original size



Le premier liure de
LA PREMIERE DE-
cade de Tite Liue de Padoue,
des hiſtoires depuis la ville
fondée, traduit de Latin en
Francois, par Iaques
Gohori Pariſien.

Auec Priuilege.

1548

A PARIS.

On le vend au ſecond pillier de la grande
ſalle du Palais, par Arnould
l'Angelier.

[45]

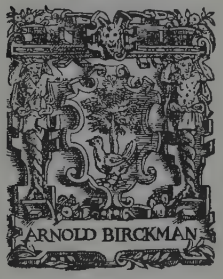
C. CANTIUNCULA, PARAPHRASIS IN LIBROS INSTITUTIONUM, S. SASSENUS, LOUVAIN, 1549

By this time the Garamond roman has reached Louvain, while the italic here shown is probably Robert Granjon's. The arabesque borders are unusual and one is tempted to assume that they too were designed by Granjon, since he is known to have cut arabesque fleurons. The device is that of a well-known Cologne firm who presumably were part publishers of the book.

$7\frac{3}{4}'' \times 11\frac{1}{2}''$

PARAPHRASIS in libros tres priores Institutionū Iustiniani Imperatoris.

Claudio Cantiuncula Iureconsulto autore.



LOVANII, Typis Seruatij Sasseni Diestensis,
Anno salutis M. D. XLIX.
CVM GRATIA ET PRIVILEGIO.

[46]

COLUMELLA, LES DOUZES LIVRES DES CHOSES RUSTICQUES, J. KERVER, PARIS, 1551

Another border in the Fontainebleau manner; goats' heads are often found. Kerver was the publisher of the French version of the *Hypneratomachia Poliphili*, which has a title-page in this style.

Original size

LES DOVZE LIVRES DE LVCIVS Iunius Moderatus Columella des choſes Ruſticques.

Traduicts de Latin en Francoys, par feu maiſtre Claude Cotereau Chanoine de Páris.

A PARIS,

Par Iacques Keruer Libraire iuré, demourant Rue ſainct Iacques aux deux Cochets.

Auec priuilege du Roy & de la Court.

M. D. LI.

[47]

SEBASTIEN SERLIO, LIVRE EXTRAORDINAIRE DE ARCHITECTURE, JEAN DE TOURNES, LYONS, 1551

The handsome lower-case roman of the first line of this title was used by Tournes in at least three other large folios, a French Bible, a work by Jacques Bassantin, and the Apocalypse of Jean Duvet. Tournes, like his contemporaries, did not think it essential to have the whole word 'extraordinaire' on one line or in one type.

$11\frac{1}{4}'' \times 16''$

Liure extraor-

DINAIRE DE ARCHI-TECTVRE DE SEBASTIEN SERLIO, ARCHITECTE DV ROY TRESCHRE-STIEN,

Auquel ſont demonſtrees trente Portes Ruſtiques meslees de diuers ordres. Et vingt autres d'œuure delicate en diuerſes eſpeces.

A LYON,
PAR IEAN DE TOVRNES.
M. D. LI.

Auec Priuilege du Pape, Empereur, Roy treſchreſtien, & Seignorie de Venize.

[48]

CALVIN, IN EVANGELIUM SECUNDUM IOANNEM COMMENTARIUS, R. ESTIENNE, GENEVA, 1553

Robert Estienne withdrew to Geneva in 1551 in order to escape from the interference of the Sorbonne in Paris. The books which he printed there carry on the same tradition and were issued without mention of the place of printing.

$7\frac{5}{8}'' \times 11\frac{5}{8}''$

IN EVANGELIVM

secundum Iohannem, commentarius Iohannis Caluini.

Oliua Roberti Stephani.
M. D. LIII.

LE FÉRON, CATALOGUE DES CHANCELIERS DE FRANCE, M. DE VASCOSAN, PARIS, 1555

We have shown an example of the plain, typographic style of Vascosan. He occasionally used woodcut borders, but apparently all these were acquired from other printers; in this case the border originally belonged to Colines, who copied it from an Italian model.

$7\frac{5}{8}'' \times 11''$

CATALOGVE DES TRESILLVSTRES CHANCELIERS DE FRANCE, DEPVIS le Roy Clotaire premier du nom, iusques à treſpuiſſant, treſmagnanime & treſuictorieux Roy de France, Henry deuxieme.

A PARIS,
De l'imprimerie de Michel de Vaſcoſan.
M. D. L V.

PAR PRIVILEGE DV ROY.

[50]

PHILIPPE DE COMINES, MÉMOIRES, JEAN DE TOURNES, LYONS, 1559

The italic here used was probably cut by Robert Granjon: his italics tend to have more of a slope than the earlier founts and are always accompanied by an inclined upper case. The peculiar final e used in the roman of the title also suggests Granjon: at least we know that he affected such extra sorts for endings.

$8\frac{1}{2}'' \times 12\frac{1}{2}''$

LES MEMOIRES DE MESSIRE PHILIPPE DE COMMINES, CHEVALIER,

Seigneur d'Argenton : ſur les principaux faicts, & geſtes de Louis onziéme & de Charles huictiéme, ſon filz, Roys de France,

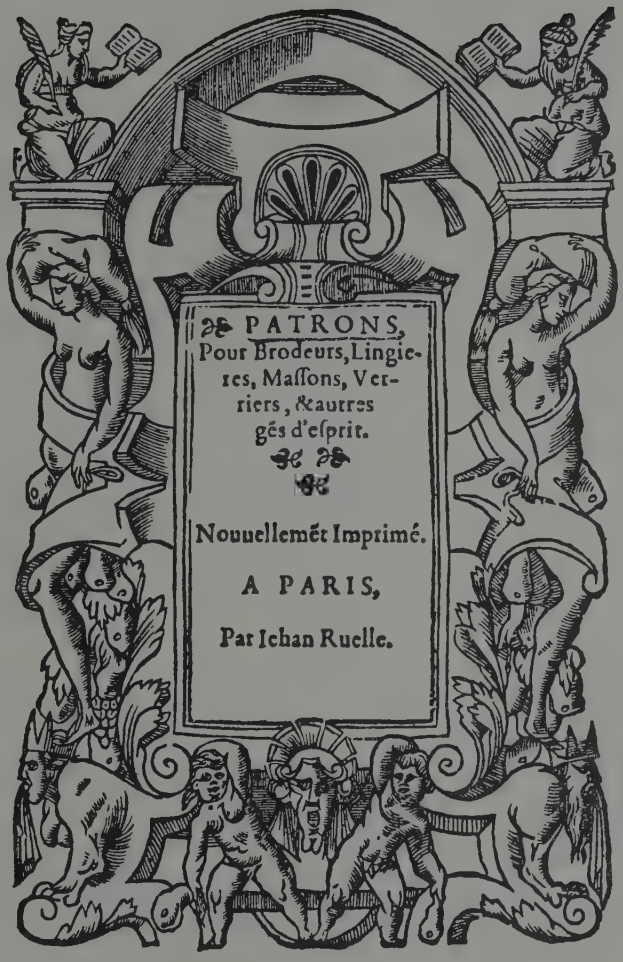
Reueus & corrigés, pour la ſeconde fois, par DENIS SAVVAGE *de Fontenailles en Brie, Hiſtoriographe du treſchreſtien Roy* HENRY II^e^ *de ce nom.*

A LYON
PAR IAN DE TOVRNES,
M. D. LIX.

PATRONS POUR BRODEURS, J. RUELLE, PARIS,
c. 1560

Title-page of a lace book. The border was used by Matthieu Bonhomme at Lyons and was perhaps designed by Pierre Vase or Eskreich.

Original size


PATRONS,
Pour Brodeurs, Lingie-
res, Maſſons, Ver-
riers, & autres
gés d'eſprit.
Nouuellemẽt Imprimé.
A PARIS,
Par Ichan Ruelle.

LE SEPTIÈME LIVRE D'AMADIS DE GAULE,
G. SILVIUS, ANTWERP, 1573

Borders built up of printers' flowers begin to appear about 1560. In this case the unit is a more elaborate arabesque fleuron than the usual flower. In the imprint the printer uses a medial v in the lower case, a practice which did not become general until the next century.

Original size

LE SEPTIE'ME LIVRE D'AMADIS DE GAVLE:

Mis en François par le Seigneur des Eſſars Nicolas de Herberay, Commiſſaire ordinaire de l'artillerie du Roy, & Lieutenant en icelle, es païs & gouuernement de Picardie, de Monſieur de Briſſac, Cheualier de l'ordre, grand maiſtre & Capitaine general d'icelle artillerie.

ACVERDO OLVIDO.

EN ANVERS,
Par Guillaume Silvius, imprimeur du Roy.
L'AN M. D. LXXIII.

G. BELLIARD, POEMES, C. GAUTIER, PARIS, 1578

By this time, at least at Paris, woodcut borders have gone rather out of favour and few new ones occur. The mixing of italic and roman is now quite usual.

Original size

LE

PREMIER LIVRE

DES POEMES DE GVILLAVME BELLIARD, SECRETAIRE DE LA Royne de Nauarre.

CONTENANT LES DELITIEVſes Amours de Marc Antoine, & de Cleopatre, les triomphes d'Amour, & de la Mort, & autres imitations d'Ouide, Petrarque, & de l'Arioſte.

A la Royne de Nauarre.

A PARIS,

Pour Claude Gautier, tenant ſa boutique au ſecond pillier de la grand' ſalle du Palays.

1578.

AVEC PRIVILEGE DV ROY.

F. VIETA, UNIVERSALIUM INSPECTIONUM AD CANONEM MATHEMATICUM LIBER SINGULARIS, J. METTAYER, PARIS, 1579

The decline in the standard of book production towards the end of the sixteenth century was general, but there were still a few printers at Paris who were notable exceptions. Among these was J. Mettayer, perhaps the best printer in Europe in his day. The title-pages of several mathematical works by Vieta are unusual in the distribution of the matter and in the use of rules.

$10\frac{3}{4}'' \times 15\frac{1}{2}''$

FRANCISCI VIETÆI

VNIVERSALIVM INSPECTIONVM

AD CANONEM MATHEMATICVM

Liber Singularis.

LVTETIÆ,

Apud Ioannem Mettayer, in Mathematicis Typographum Regium, ſub ſigno D. Ioannis, è regione Collegij Laodicenſis.

M. D. LXXIX.

CVM PRIVILEGIO REGIS.

[55]

F. DE VINCIOLO, LES SINGULIERS POURTRAICTS DE TOUTES SORTES D'OUVRAGE DE LINGERIE, L. ROY, BASLE, 1599

Title-page of a lace book, of which several editions had already been printed at Paris, but with a different border.

Original size

LES
SINGVLIERS
ET NOVVEAVX POVR-
TRAICTS, DV SEIGNEVR FEDE-
RIC DE VINCIOLO VENITIEN,
pour toutes sortes d'ouurages
de Lingerie.
Imprimé a BASLE
Par LOVY ROY. 1599.

[56]

CORNEILLE, HORACE, A. COURBÉ, PARIS, 1641

The large roman capitals of this page are typical in French books of the seventeenth century. The printer's device is now usually engraved and no longer woodcut as in the previous century.

$6\frac{5}{8}'' \times 9''$

HORACE,

TRAGEDIE.

A PARIS,

Chez AVGVSTIN COVRBE', Libraire & Imprimeur de Monſieur frere du Roy, dans la petite Salle du Palais, à la Palme.

M. DC. XXXXI.

AVEC PRIVILEGE DV ROY.

[57]

L'ESTOILLE, LA BELLE ESCLAVE, PIERRE MOREAU, PARIS, 1643

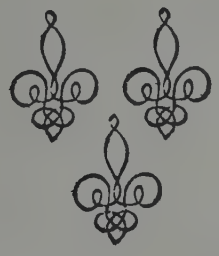
A title-page set in Moreau's script type. Between 1643 and 1648 this calligrapher and engraver printed a few books in types based on the contemporary Italian hand, the first script types.

$7\frac{1}{4}'' \times 10''$

LA BELLE ESCLAVE, Tragicomedie.

DE

Monsieur de L'Estoille.



A PARIS,
Se vend en l'Imprimerie des nouueaux Caracteres de Pierre Moreau, Mr. Escriuain Juré à Paris, & Imprimeur ord.re du Roy, proche le Portail du grand Conuent des RR. PP. Augustins,
Et en la boutique au Palais en la Salle Dauphine,
Par F. Rouuelin, à l'Enseigne de la Verité. 1643.
Auec Priuil. du Roy.

P. SEGUINUS, SELECTA NUMISMATA ANTIQUA, E. MARTIN, PARIS, 1665

Even as late as this we find a Paris printer with no upper-case U, though in England and the Netherlands it was in common use at this date.

7″ × 9¾″

Bibliotheca Colbertina

SELECTA NVMISMATA ANTIQVA

Ex Muſeo PETRI SEGVINI, S. Germani Antiſſiodorenſis Pariſ. Decani.

EIVSDEM OBSERVATIONIBVS ILLVSTRATA.

LVTETIÆ PARISIORVM,
E Typographia EDMVNDI MARTINI, via Iacobæa, ſub Sole aureo.

M. DC. LXV.

CVM PRIVILEGIO REGIS.

RACINE, ESTHER, D. THIERRY, PARIS, 1689

Baskets of flowers or vases with flowers were a very common ornament at this period. They were frequently cut on wood. If the woodcut had been superseded in the illustrations, for vignettes and tail-pieces it was still much used.

$7\frac{1}{4}'' \times 9\frac{3}{4}''$

ESTHER
TRAGEDIE

Tirée de l'Escriture Sainte.

A PARIS,
Chez DENYS THIERRY, ruë Saint Jacques,
devant la ruë du Plâtre, à la Ville de Paris.

M. DC. LXXXIX.
AVEC PRIVILEGE DU ROY.

CRÉBILLON, OEUVRES, IMPRIMERIE ROYALE, 1750

This Press had been active for just over a century, from 1640. By this time they were using types which are half-way between old-face and modern-face, cut by Grandjean, with the usual eighteenth-century engraved vignette. The l has the flick on the left-hand side, a revival characteristic of the 'Romain du roi Louis XIV'.

$7\frac{1}{4}'' \times 9\frac{3}{4}''$

ŒUVRES

DE

M. DE CRÉBILLON,

De l'Académie Françoiſe.

Tome Premier.

Compoſé et deſſiné par F. Boucher Peintre du Roy *Gravé par J. Ph. L. Bas Graveur du Cabinet du Roy*

A PARIS,
DE L'IMPRIMERIE ROYALE.

M. DCCL.

P. S. FOURNIER, REMARQUES SUR UN OUVRAGE INTITULÉ, LETTRE SUR L'ORIGINE DE L'IMPRIMERIE, J. BARBOU, PARIS, 1761

The title-page shows the new ornaments and types of Fournier, a typefounder whose work was of the first importance in the history of book production. The borders and the vignette are built up from his new flowers and his decorated capitals are shown. Like all typefounders, Fournier displays as many varieties of type as possible.

Original size

REMARQUES

Sur un Ouvrage intitulé,

Lettre ſur l'Origine de l'Imprimerie, &c.

POUR

ſervir de ſuite au Traité

De l'Origine & des productions de l'Imprimerie primitive en taille de bois.

PAR

M. FOURNIER LE JEUNE.

A PARIS,

De l'Imprimerie de J. BARBOU.

M. DCC. LXI.

P. S. FOURNIER, TRAITÉ HISTORIQUE SUR L'ORIGINE DES CARACTÈRES DE FONTE POUR L'IMPRESSION DE LA MUSIQUE, BARBOU, PARIS, 1765

The page shows several of Fournier's new letters, rules, and flowers. Being a typefounder, he was not allowed to print himself, and most of his books appeared with the imprint of Barbou.

7″ × 10¼″

TRAITÉ
HISTORIQUE ET CRITIQUE
SUR
L'ORIGINE ET LES PROGRÈS
DES CARACTÉRES DE FONTE
Pour l'impreſſion de la Muſique,

Avec des Épreuves de nouveaux Caractères de Muſique,

PRÉSENTÉS AUX IMPRIMEURS DE FRANCE.

PAR M. FOURNIER LE JEUNE.

A BERNE,

Et ſe trouve A PARIS,

Chez BARBOU, Imprimeur-Libraire, rue & vis-à-vis la Grille des Mathurins.

M. DCC. LXV.

DUGUÉ, ARIETTE, FOURNIER, PARIS, 1765

The border shows what could be done with Fournier's new ornaments. This book also was probably printed by Barbou, for Fournier's long struggle to be allowed to print for himself ended in failure.

$7\frac{1}{4}'' \times 10\frac{1}{4}''$

ARIETTE,

MISE EN MUSIQUE

PAR

M. L'ABBÉ DUGUÉ.

A PARIS,

des nouveaux Caractères.

DE FOURNIER LE JEUNE.

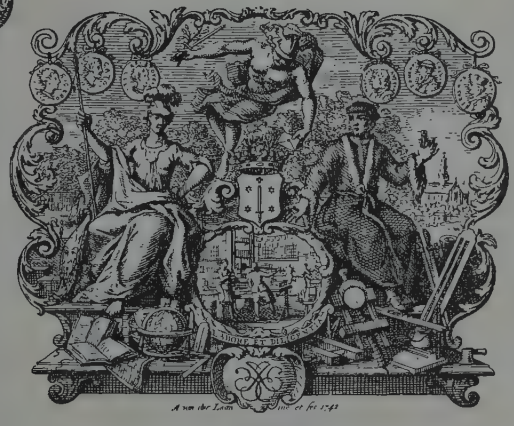
M. DCC. LXV.

J. ENSCHEDÉ, PROEF VAN LETTEREN,
HAARLEM, 1768

From a specimen book of a famous foundry still at work. Their new eighteenth-century letters and flowers were cut by Fleischman and Rosart, some in imitation of Fournier. The vignette shows a printing press at work.

Original size

PROEF
VAN
LETTEREN,
Welke gegooten worden in de Nieuwe Haerlemſche
LETTERGIETERY
VAN
J. ENSCHEDÉ.
1768.



LE MIERRE, LA PEINTURE, LE JAY, PARIS, 1779

The title-page is engraved, letters as well as the vignette. The lettering of the engravers had a considerable influence on the development of type. The letters of this page have most of the characteristics of what was to be the modern-face type, the contrast between the thick and thin strokes and the flat, unbracketed serifs. The italic in the imprint shows the origin of the modern 'Cochin' type.

$7\frac{3}{8}'' \times 10\frac{1}{4}''$

LA PEINTURE

POËME

EN TROIS CHANTS.

Par M. Le Mierre.

A PARIS.

Chez le Jay, Libraire, rue St. Jacques au dessus de celle des Mathurins, au Grand Corneille.

C. J. DORAT, LES BAISERS, PARIS, 1770

This edition is highly prized for its engraved illustrations after Eisen. There is an engraved frontispiece in addition to the typographic title-page. The vignette and the ornamented capitals are typical of the period. The book was doubtless printed at Paris, in spite of 'A La Haye'.

Original size

LES BAISERS, PRÉCÉDÉS DU MOIS DE MAI, POËME.

A LA HAYE,

Et ſe trouve à Paris,

Chez LAMBERT, Imprimeur, rue de la Harpe.

ET DELALAIN, rue de la Comédie Françoiſe.

M. DCC. LXX.

CICERO, DE OFFICIIS, A. A. RENOUARD, PARIS, 1796

A title-page of the classical school of printers, set in the modern-face letters of the Didots. Roman capitals only are used.

9″ × 12″

MARCI TULLII

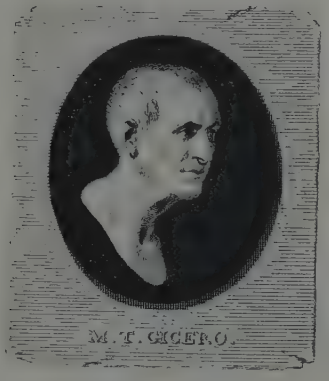
CICERONIS

DE OFFICIIS,

DE AMICITIA ET DE SENECTUTE

LIBRI

ACCURATISSIME EMENDATI.



PARISIIS,

APUD ANTONIUM AUGUSTINUM RENOUARD.

M. DCC. XCVI.

G. DE LORRIS, LE ROMAN DE LA ROSE,
FOURNIER AND DIDOT, PARIS, 1799

The rich ornamentation of books printed in the days of the 'ancien régime' disappeared with the Revolution, and the purely typographic title-page became usual.

6″ × 9⅞″

LE ROMAN
DE
LA ROSE,

PAR

GUILLAUME DE LORRIS
ET
JEAN DE MEUNG, *dit* CLOPINEL.

Édition faite sur celle de LENGLET DUFRESNOY, corrigée avec soin, et enrichie de la Dissertation sur les Auteurs de l'ouvrage, de l'Analyse, des Variantes et du Glossaire publiés en 1737 par J. B. LANTIN DE DAMEREY.

Avec Figures.

TOME SECOND.

A PARIS,

Chez { J. B. FOURNIER ET FILS, libraires, rue Hautefeuille, n.° 27.
P. N. F. DIDOT, imprimeur-libraire, quai des Augustins, n.° 22.

AN SEPTIÈME.

ROJAS, CALISTO Y MELIBEA, L. RODRIGUEZ, LISBON, 1540

This form of title-page, a woodcut accompanied by the title in gothic, persisted for long in Spain and Portugal. Very frequently the woodcut was an heraldic design and the letters also were cut on wood.

Original size

Tragicomedia de Calisto y melibea ẽla qual se cõtienẽ ỏ mas ỏ su agradable y dulce estilo auisos necessarios pa los engaños q̃ estã ẽcerrados en malos siruiẽtes y alcahuetas

[70]

LOS QUATRO LIBROS DEL CAVALLERO FELIX MAGNO, S. TRUGILLO, SEVILLE, 1549

Spanish romances were printed in gothic, and this tradition persisted even after roman and italic had been generally adopted in Spain.

$7\frac{1}{2}'' \times 11\frac{1}{8}''$

Comiença la tercera y quarta parte del noble y valeroso caualle/ro Felix magno hijo del Rey falan gris de la granbretaña y de la reyna Clarinea. Y de sus grãdes fechos.

T. DE YRIARTE, FÁBULAS LITERARIAS,
IMPRENTA REAL, MADRID, 1782

There was a great revival of printing in Spain towards the end of the eighteenth century, due principally to the work of Joaquin Ibarra, a type-designer and printer to the Madrid Academy. Like many other designers, he owed much to Fournier, and among other things copied his ornamented capitals.

Original size

FÁBULAS LITERARIAS.

POR

D. TOMAS DE YRIARTE.

Usus vetusto genere, sed rebus novis.

PHAED. LIB. V. PROL.

CON LICENCIA:
EN MADRID EN LA IMPRENTA REAL.
MDCCLXXXII.

ORACION DE LA REAL ACADEMIA ESPAÑOLA,
THE WIDOW OF IBARRA, MADRID, 1789

By this time there was a remarkable uniformity in style among the leading printers throughout Europe. The influence of Ibarra had brought Spain into line with the rest of the Continent. The formula for a title-page was roman capitals, tending towards modern-face in design, and an engraved vignette.

Original size

ORACION

DE LA REAL

SOCIEDAD ECONÓMICA

DE MADRID

AL REY NUESTRO SEÑOR

DON CÁRLOS IIII.

CON MOTIVO DE SU EXÂLTACION

AL TRONO.

EN MADRID

POR DON ANTONIO DE SANCHA.

MDCCLXXXVIIII.

IMPRENTA REAL, MADRID, MUESTRAS DE LOS PUNZONES Y MATRICES, MADRID, 1799

The ideals of the classical school of printing have imposed themselves even on a specimen book of types. Instead of displaying as many founts as possible, the printer allows himself varying sizes of roman capitals only.

Original size

MUESTRAS

DE LOS PUNZONES Y MATRICES

DE LA LETRA

QUE SE FUNDE EN EL OBRADOR

DE LA IMPRENTA REAL.

MADRID AÑO DE 1799.

[74]

JOHN LYDGATE, THE TESTAMENT, R. PYNSON, LONDON, *c.* 1515

English black-letter with an adaptable woodcut such as could be used for almost any book. The printer's name is not yet given on the title-page.

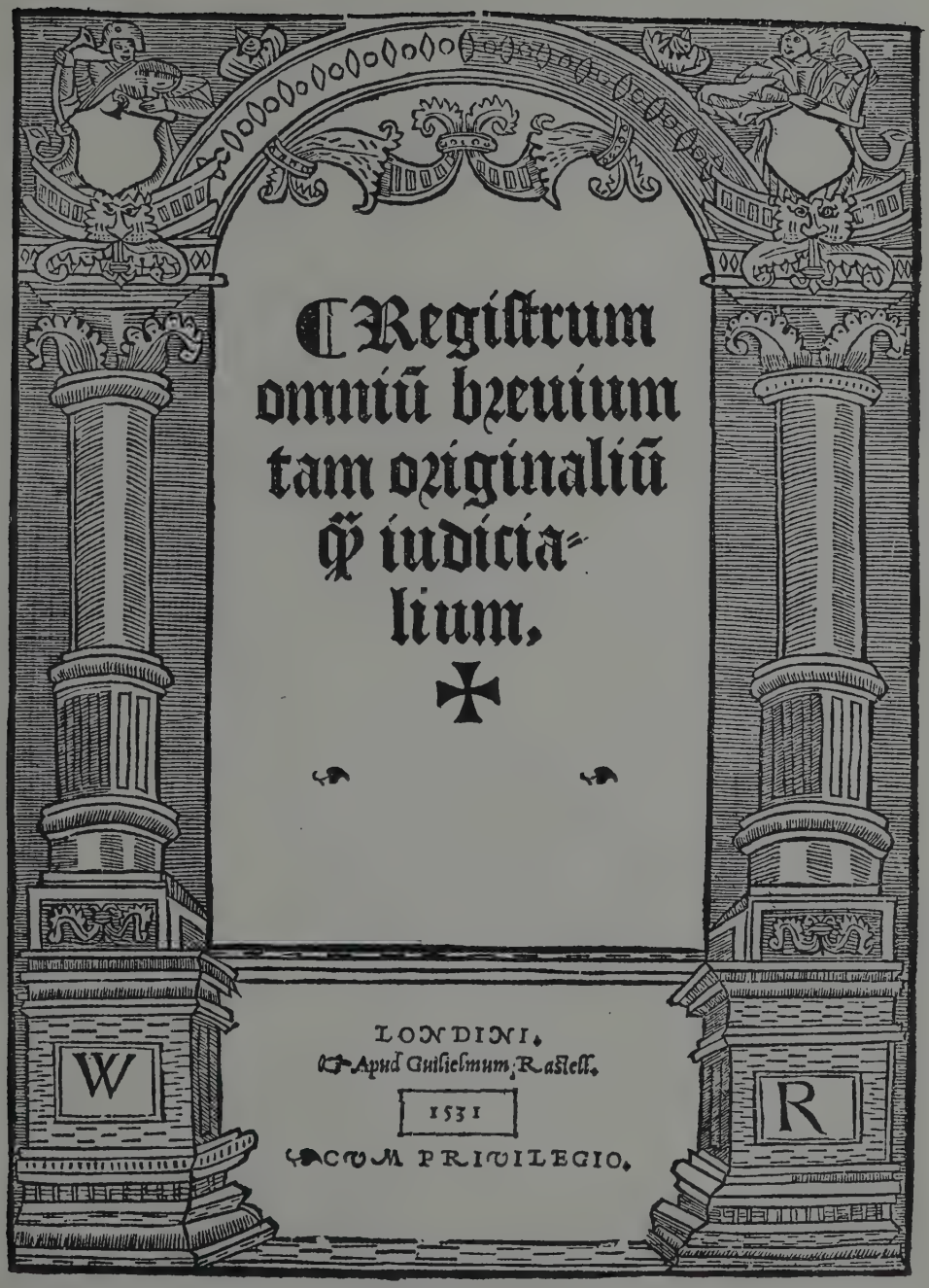
Original size

Here begynneth the testamēt of Johñ Lydgate monke of Berry: which he made hymselfe/ by his lyfe dayes.

REGISTRUM OMNIUM BREVIUM, W. RASTELL, LONDON, 1531

Black-letter is here combined with a very unusual italic, which may be compared with the kerned italics of Nos. *20* and *23*. The text of the book is printed entirely in the italic, which is perhaps unique in the case of an English law-book. Rastell may have got his type from Antwerp, as the fount is found in use there also.

7″ × 10¼″



Registrum omniũ breuium tam originaliũ q̃ iudicialium.

✠

LONDINI.

Apud Guilielmum Rastell.

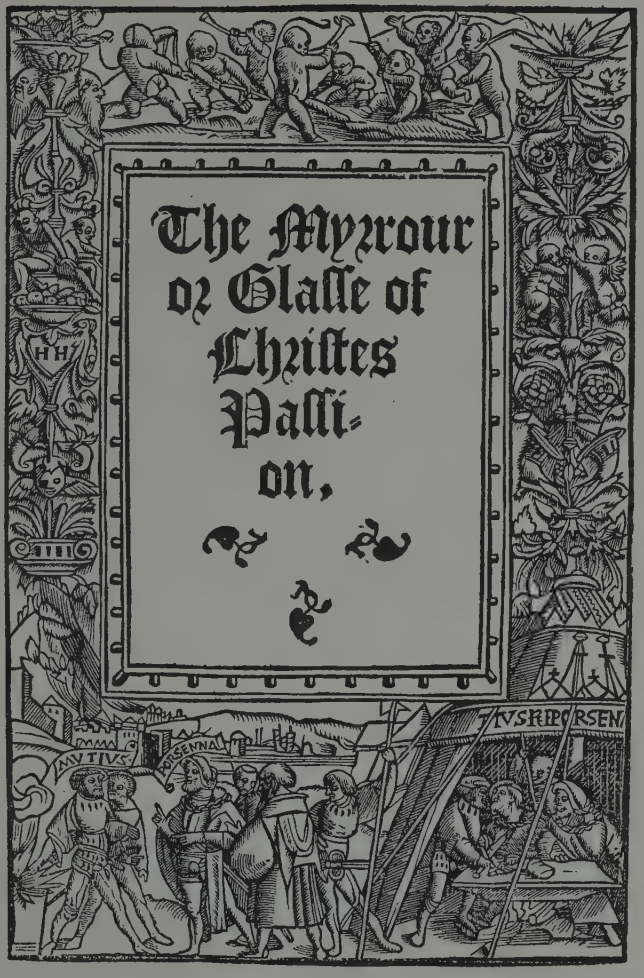
1531

CVM PRIVILEGIO.

THE MYROUR OR GLASSE OF CHRISTES PASSION, *TR.* J. FEWTERER, R. REDMAN, LONDON, 1534

A copy of a Holbein border designed for Froben of Basle and used from 1517. The English block was in the possession of Richard Pynson from 1521.

$6\frac{3}{8}'' \times 9\frac{7}{8}''$


The Myrrour
or Glasse of
Chriſtes
Paſſi-
on,

[77]

J. LONGLOND, A SERMON, LONDON, 1536

Cast pieces as ornaments were used by Wynkyn de Worde and his contemporaries at least from 1504. Although their use was frequent, the arrangement of this title-page is very uncommon.

Original size

A Sermõd ſpo

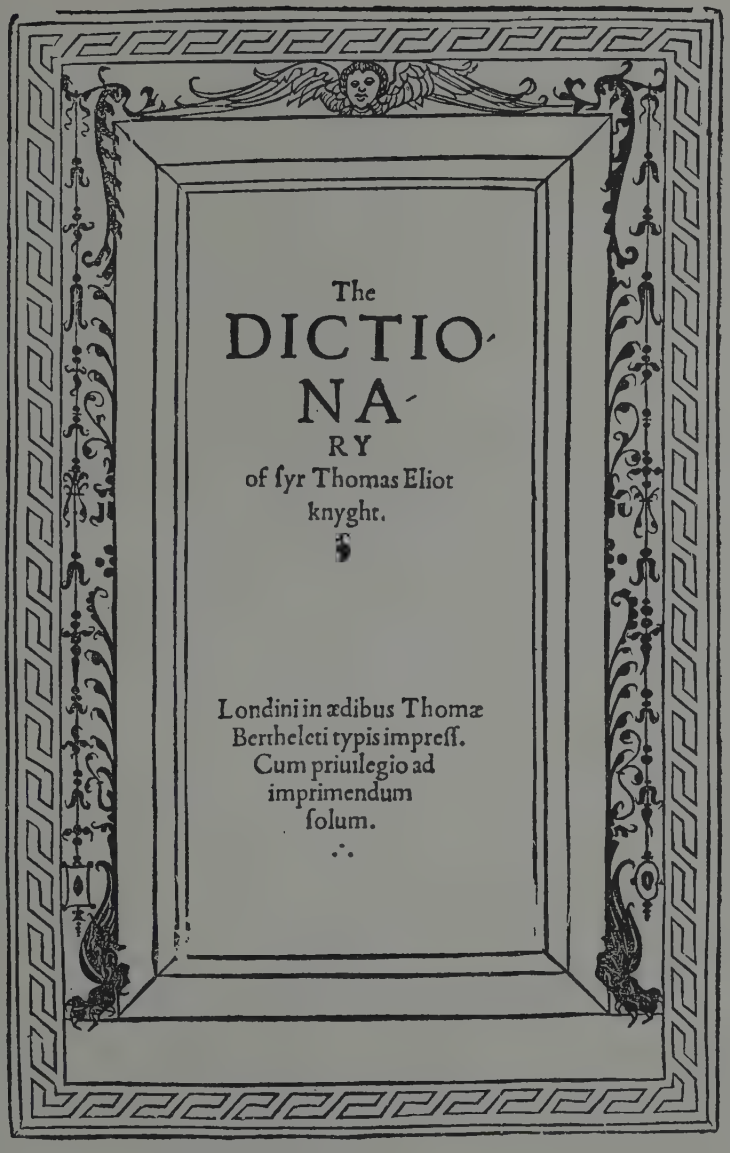
ken be fore the kynge his maie-
ſtie at Grenwiche, vppon
good fryday: the yere of
our Lord. M.CCCCC
xxxvj. by Johan
Longlõd byſhope
of Lincolne.

Ad laudem & gloriam Chriſti, &
ad memoriam glorioſæ paſſio-
nis eius.

SIR THOMAS ELYOT, THE DICTIONARY,
T. BERTHELET, LONDON, 1538

The roman type here used is probably the earliest of its kind used in England; it is akin to the new French 'Garamond' romans. The border also is of French origin, copied from the title-page of Tory's *Champ fleury*.

$7\frac{1}{4}'' \times 11\frac{1}{4}''$



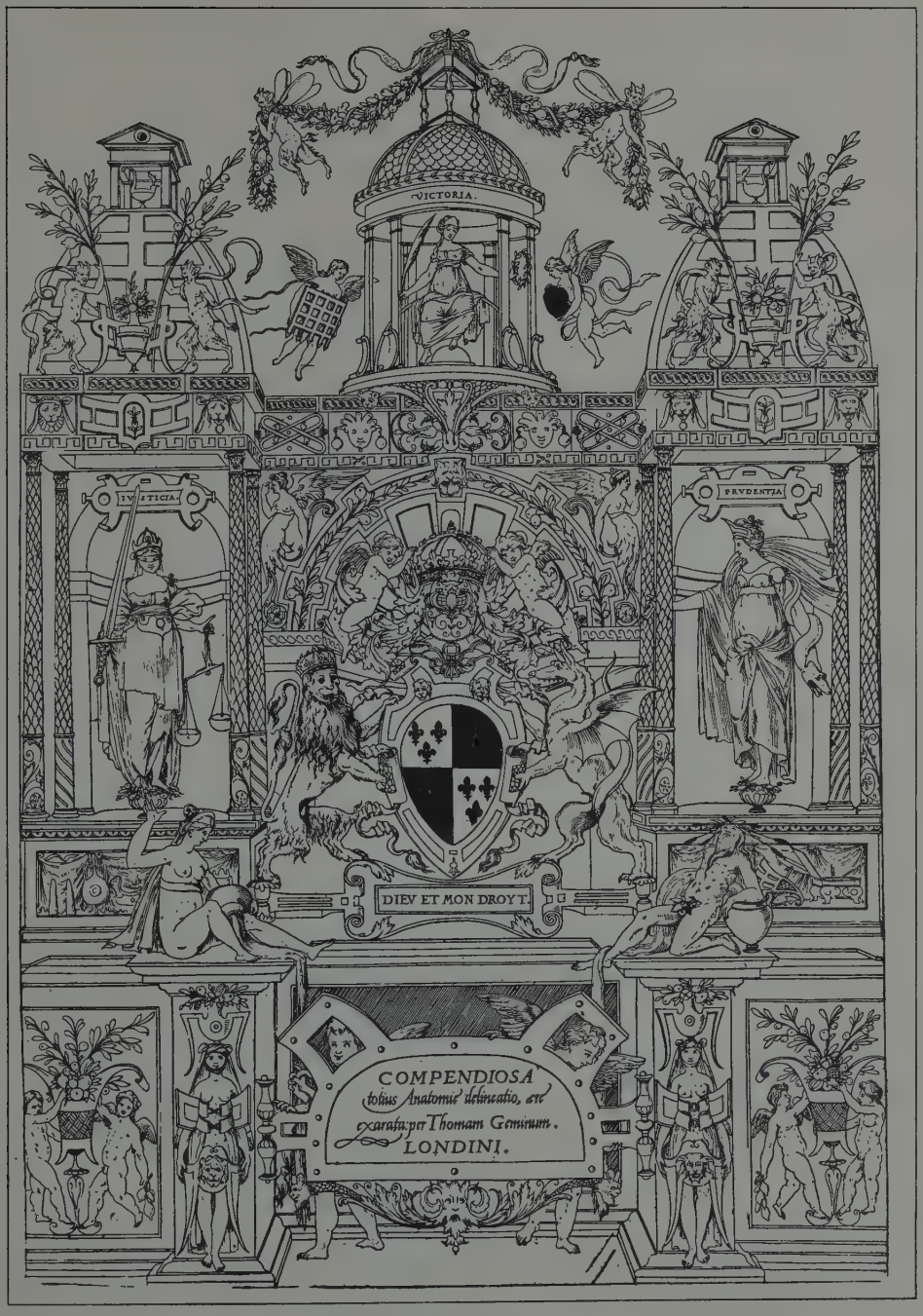
The
DICTIO-
NA-
RY
of ſyr Thomas Eliot
knyght.

Londini in ædibus Thomæ
Berthleti typis impreſſ.
Cum priuilegio ad
imprimendum
ſolum.

THOMAS GEMINUS, ANATOMIE DELINEATIO, LONDON, 1545

The earliest of all engraved title-borders, by an unknown artist, perhaps of the Netherlands. The strapwork decoration is found in contemporary Netherlands work, but the scheme of the border is as unusual as is its occurrence in England. Most of the early engraved borders are based on the arch, with allegorical figures at each side. Other editions of the book, with the same border and anatomical plates, appeared in 1552, 1557, and 1559.

$10\frac{1}{2}'' \times 15\frac{1}{2}''$


VICTORIA
IVSTICIA
PRVDENTIA
DIEV ET MON DROYT.
COMPENDIOSA
totius Anatomiæ delineatio, æri
exarata per Thomam Geminum.
LONDINI.

THE DECEYTE OF WOMEN, A. VELE, LONDON, *c.* 1550

The combination of black-letter and a woodcut is a very usual title-page in an early English book. This example from an undated book must be as late as the middle of the century, as the printer, Vele, is not heard of before 1548. The cut has clearly been used before and probably dates from a much earlier period.

Original size

¶ The deceyte of women. to the instruction

and enſample of all men, ponge and olde, newly corrected.

THE STATUTES, CHRISTOPHER BARKER,
LONDON, 1587

The border appears to be cut in imitation of printers' flowers, and is not built up from separate units. The use of such a border on a law-book illustrates the point of view of a sixteenth-century printer: decoration was one thing, and the subject-matter of the book another.

$7\frac{3}{4}'' \times 10\frac{1}{2}''$

THE whole volume of ſtatutes at large, which at anie time heeretofore haue beene extant *in print, ſince* Magna Charta, *vntill the xxix.* yeere of the reigne of our moſt gratious *ſouereigne Ladie Elizabeth by the grace of* God, Queene of England, France and Ireland, defender of the faith, &c.

With marginall notes, and *a table of neceſſarie vſe new-* lie added herevnto.

AT LONDON
Printed for Chriſtopher Barker, Printer *to the Queenes moſt excel-* lent Maieſtie.
1587.

Cum priuilegio Regiæ Maieſtatis.

WILLIAM LAMBARD, A PERAMBULATION OF KENT, E. BOLLIFANT, LONDON, 1596

A border built up from printers' flowers. This particular flower was used at Lyons by 1560 and is found in London by 1569. The one used in the middle of the page is in Christopher Plantin's specimen book of 1567.

Original size

A Perambulation of Kent:

Conteining the Deſcription, Hyſtorie, and *Cuſtomes of that Shyre.*

Written in the yeere 1570. by *William Lambarde of Lincolnes* Inne Gent: firſt publiſhed in *the yeere 1576. and now increaſed and altered after the Authors owne laſt Copie.*

Imprinted at London, by Edm. Bollifant.

1596.

TASSO, GODFREY OF BULLOIGNE, *TR.*
E. FAIREFAX, A. HATFIELD, LONDON,
1600

Another border built up from the same flower as No. 82. The flower is shown on the specimen sheet of the Egenolf-Berners foundry at Frankfort, issued in 1592. Borders of flowers were perhaps commoner in England than in any other country.

$6\frac{1}{2}'' \times 9\frac{3}{4}''$

GODFREY
of Bulloigne,
or
The Recouerie of
Ieruſalem.

Done into Engliſh Heroicall
verſe, by EDWARD
FAIREFAX
Gent.

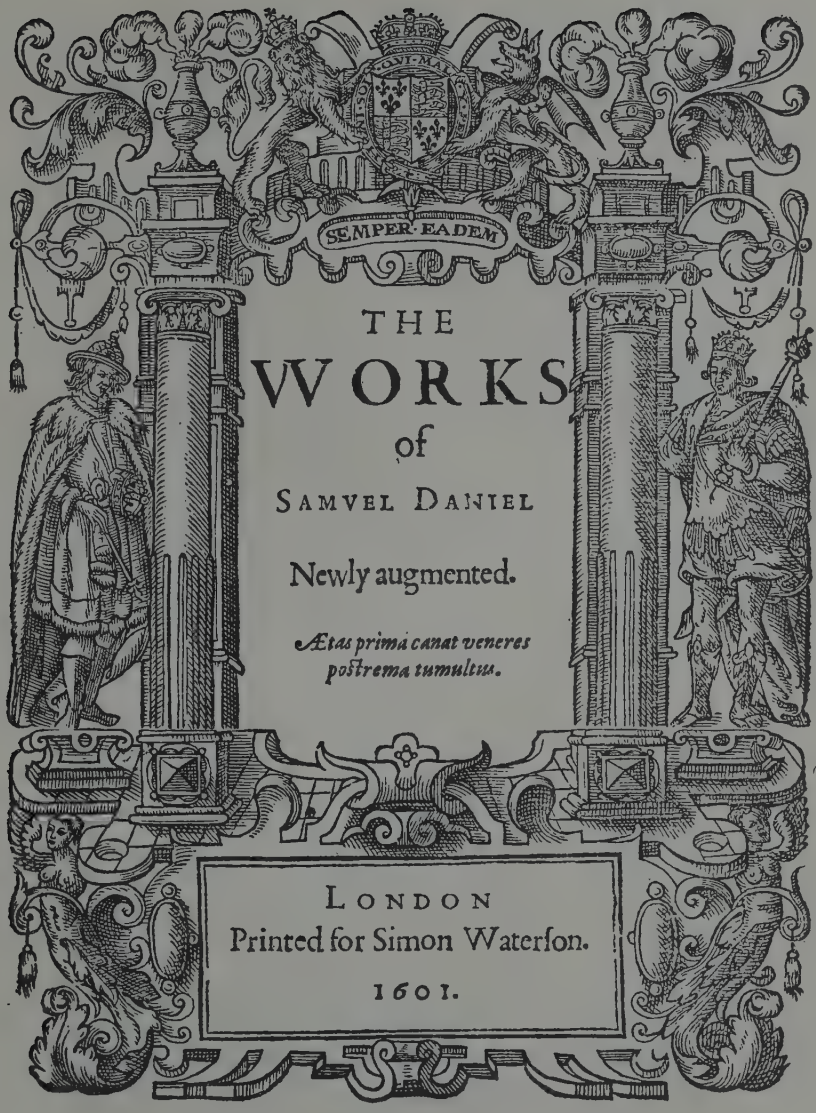
Imprinted at London by
Ar. Hatfield, for I. Iaggard
and *M. Lownes*.

1600

SAMUEL DANIEL, WORKS, S. WATERSON,
LONDON, 1601

Woodcut borders are still found in English books long after they had gone out of fashion in France. The border is in four pieces.

$6\frac{3}{4}'' \times 10\frac{5}{8}''$



THE WORKS of SAMVEL DANIEL

Newly augmented.

Ætas prima canat veneres postrema tumultus.

LONDON
Printed for Simon Waterſon.
1601.

M. FOTHERBY, FOUR SERMONS, H. BALLARD, LONDON, 1608

The flower of which this border is built up was used at Lyons soon after 1560 and is found in Plantin's specimen book of 1567. Long titles are now becoming usual.

Original size

FOVRE SERMONS, LATELY PREACHED, by *Martin Fotherby* Doctor in Diuinity, and Chaplain vnto the Kings Maieſtie.

The firſt at *Cambridge*, at the Maſters Commencement. Iuly 7. Anno 1607.
The ſecond at *Canterbury*, at the Lord Archbiſhops viſitation. Septemb. 14. Anno 1607.
The third at *Paules Croſſe*, vpon the day of our deliuerance from the gun-powder treaſon. Nouemb. 5. Anno 1607.
The fourth at the *Court*, before the Kings Maieſtie. Nouemb. 15. Anno 1607.

Whereunto is added, An anſwere vnto certaine obiections of one vnreſolued, as concerning the vſe of the Croſſe in Baptiſme: written by him in Anno 1604. and now commanded to be publiſhed by authoritie.

AT LONDON,
Printed by HENRY BALLARD, for C. K. and W. C.
1608.

HOMER, ILIAD, TRANSLATED BY GEORGE CHAPMAN, S. MACHAM, LONDON, *c.* 1610

An engraved title-page signed by William Hole, well known as an engraver of music and of a number of portraits.

6″ × 9″

Chaeurnpstat H. Finch

At London printed for Samuel Macham, Will. Stose, sculp.

LORD BACON, SYLVA SYLVARUM, J. HAVILAND
LONDON, 1635

The rules and the amount of matter on the title-page are typical of seventeenth-century books. As to the amount of matter, this page is comparatively restrained. The printer uses a medial v in the lower case, but still has no capital U.

$7'' \times 10\frac{3}{4}''$

SYLVA SYLVARVM:

OR,

A Naturall Hiſtorie.

IN TEN *CENTVRIES.*

WRITTEN BY THE RIGHT
Honourable FRANCIS. LO. Verulam
Viſcount S^r. *ALBAN.*

Publiſhed after the Authors death,
By WILLIAM RAWLEY *Doctor in Divinitie,*
one of his Majeſties Chaplaines.

Hereunto is now added an Alphabeticall Table of the principall things contained in the whole Worke.

LONDON,
Printed by *John Haviland* for *William Lee,*
and are to be ſold by *John Williams.* 1635.

ALEXANDER POPE, WORKS, W. BOWYER,
LONDON, 1717

William Bowyer the elder was probably the best printer in England at this date. He here uses the rules typical of the previous century, but has modified the length of the title.

$8\frac{3}{4}'' \times 14\frac{1}{4}''$

THE

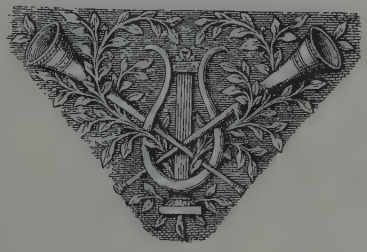
WORKS

OF

Mr. *ALEXANDER POPE.*

CICERO pro ARCH.

Hæc ſtudia adoleſcentiam alunt, ſenectutem oblectant; ſecundas res ornant, adverſis perfugium & ſolatium præbent; delectant domi, non impediunt foris; pernoctant nobiſcum, peregrinantur, ruſticantur.



LONDON:

Printed by W. BOWYER, for BERNARD LINTOT between the *Temple-Gates.* 1717.

HORACE, J. PINE, LONDON, 1733

The whole text of this edition of Horace was engraved by Pine. We have already remarked in the case of French books on the influence which engraved lettering exercised on type design.

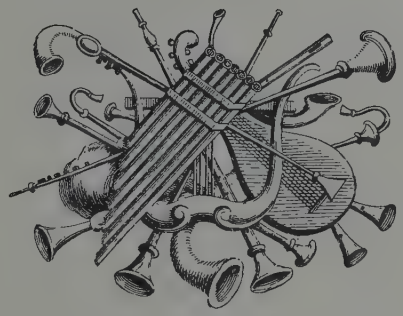
Original size

QVINTI

HORATII FLACCI

OPERA.

VOL. I.



LONDINI
AENEIS TABVLIS INCIDIT
IOHANNES PINE
MDCCXXXIII.

ORPHEUS AND HECATE, W. WEBB, LONDON, 1746

A satire of unknown authorship, printed in old-face letters. In England the tendency towards the modern-face, which had already appeared in France, was yet to be introduced by Baskerville.

$8'' \times 12\frac{1}{4}''$

ORPHEUS and *HECATE.*

A N

O D E.

Inſcribed to the

P A T R O N E S S

OF THE

ITALIAN OPERA.

Tantum Odiis, Iræque dabat -----
——— *illa* SORORES
Nocte vocat genitas ——— Met. lib. 4.

L O N D O N:
Printed for W. WEBB near St. *Paul*'s.
M DCC XLVI.
[Price Six Pence.]

ARMS AND THE MAN [ANON.] L. RAYMOND, LONDON, 1746

The vignette is perhaps printed from a cast piece. From the middle of the sixteenth century such ornaments were first cut in wood and then clichés were made from the wood block.

$8'' \times 12\frac{1}{4}''$

ARMS and the MAN.

A

New BALLAD.

LONDON:

Printed for L. RAYMOND, and Sold by A. MOORE near St. *Paul*'s. 1746.

(Price Six Pence.)

HOMER, ILIAD, R. & A. FOULIS, GLASGOW, 1747

The Foulis used the types of Alexander Wilson, the first eminent engraver of types in Scotland. They preceded Baskerville and probably influenced him in the composition of a title-page. The restraint and simplicity of their work was something new at the time in this country.

Original size

Ἡ ΤΟΥ

Ὁ ΜΗΡΟΥ ΙΛΙΑΣ.

HOMERI ILIAS.

VOL. I.

GLASGUAE,
IN AEDIBUS ACADEMICIS
EXCUDEBANT ROBERTUS ET ANDREAS FOULIS
ACADEMIAE TYPOGRAPHI.
M. DCC. XLVII.

SPARKS [ANON.] M. COOPER, LONDON, 1752

These title-pages of poems sold at sixpence and a shilling testify to the improvement in English printing in the first half of the eighteenth century.

$8'' \times 12\frac{1}{4}''$

SPARKS:

OR,

SMALL POEMS

MORALLY TURNED.

-----Ineſt ſua gratia parvis.

LONDON:

Printed; and ſold by M. Cooper, at the Globe in *Pater-noſter-Row.*

MDCCLII.

[Price One Shilling.]

HORACE, R. & A. FOULIS, GLASGOW,
1756

The style of the Foulis was as severe as that of Baskerville or Bodoni: no ornaments, and roman capitals only.

Original size

QUINTUS HORATIUS FLACCUS;

AD
LECTIONES PROBATIORES
DILIGENTER EMENDATUS,
ET
INTERPUNCTIONE NOVA
SAEPIUS ILLUSTRATUS.

EDITIO TERTIA.

GLASGUAE:
IN AEDIBUS ACADEMICIS
EXCUDEBANT ROBERTUS ET ANDREAS FOULIS
ACADEMIAE TYPOGRAPHI
M.DCC.LVI.

LUCAN, PHARSALIA, STRAWBERRY-HILL PRESS, 1760

Horace Walpole's private press was at work from 1757. His types were those of William Caslon.

9″ × 11¾″

M. ANNAEI LUCANI
PHARSALIA

Cum Notis HUGONIS GROTII,

ET

RICHARDI BENTLEII.

Multa ſunt condonanda in opere poſtumo.

In Librum iv. Nota 641..

STRAWBERRY-HILL, MDCCLX.

[96]

JUVENAL AND PERSIUS, J. BASKERVILLE,
BIRMINGHAM, 1761

The most usual form of a Baskerville title-page, capitals well spaced and no ornaments.

9″ × 12″

D. JUNII
JUVENALIS
ET
AULI
PERSII FLACCI
SATYRAE.

BIRMINGHAMIAE:
Typis JOHANNIS BASKERVILLE.
MDCCLXI.

BOOK OF COMMON PRAYER, J. BASKERVILLE, CAMBRIDGE, 1761

The title-page shows the use of Baskerville's simple ornaments and his manner of treating a long title. In the case of an edition of the Common Prayer he would be bound by tradition as to the wording of the title.

Original size

The BOOK of

Common Prayer,

And Adminiſtration of the

SACRAMENTS,

AND OTHER

RITES and CEREMONIES

OF THE

CHURCH,

According to the Uſe of

The CHURCH of ENGLAND:

TOGETHER WITH THE

PSALTER

OR

PSALMS of DAVID,

Pointed as they are to be ſung or ſaid in Churches.

CAMBRIDGE,

Printed by JOHN BASKERVILLE, Printer to the Univerſity;
by whom they are ſold, and by B. DOD, Bookſeller,
in Ave-Mary Lane, London. MDCCLXI.

(*Price Eight Shillings and Six Pence, unbound.*)

HORACE, J. BASKERVILLE, BIRMINGHAM, 1762

It was unusual for Baskerville to employ an engraved vignette, the customary ornament of an eighteenth-century title-page.

Original size

QUINTUS HORATIUS FLACCUS.

BIRMINGHAMIÆ;
Typis *JOANNIS BASKERVILLE.*
M DCC LXII.

[99]

ISAIAH THOMAS, A SPECIMEN OF PRINTING TYPES, WORCESTER, 1785

An early American title-page. As with most type specimens, there is an effort to display as many different types and flowers as possible. The source of his letters is mentioned.

Original size

A

SPECIMEN

OF

ISAIAH THOMAS's

PRINTING

TYPES.

Being as *large* and *complete* an ASSORTMENT as is to be met with in any one Printing-Office in AMERICA.

Chiefly MANUFACTURED by that great Artiſt,
WILLIAM CASLON, Eſq;
of LONDON.

PRINTED at *WORCESTER*, MASSACHUSETTS,
By ISAIAH THOMAS.

MDCCLXXXV.

[100]

W. SOMERVILE, THE CHASE, W. BULMER, LONDON, 1796

Bulmer's types were cut by William Martin, who had worked with Baskerville. These types and the woodcut illustrations of Thomas Bewick raised his work above that of the general standard of his contemporaries. Bewick with his woodcuts could produce exactly the effect of an engraved vignette.

$8\frac{3}{4}'' \times 11\frac{3}{8}''$

THE

CHASE.

A

POEM.

BY

WILLIAM SOMERVILE,

ESQ.

LONDON:

PRINTED BY W. BULMER AND CO.

Shakspeare Printing Office,

CLEVELAND-ROW.

1796.

Z242. T6J6 1928

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